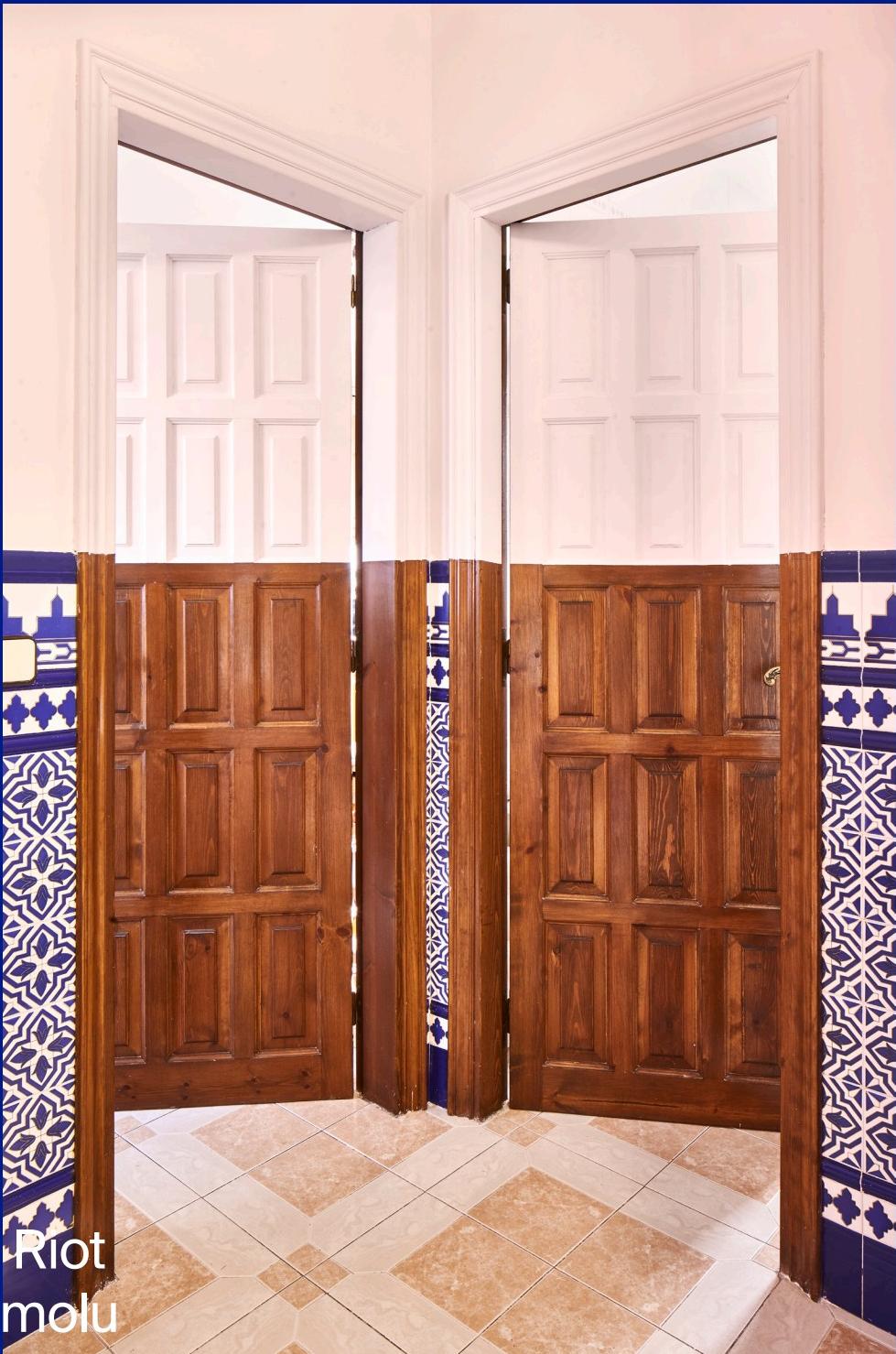


AN INTERIOR

A magazine by
The Architect's
Newspaper

Summer 2018



Bellavista Riot

Yesomi Umolu

The Drifter Hotel

NYDG Integral Health and Wellness

Atelier Hitoshi Abe in L.A.

T+E+A+M Post Rock

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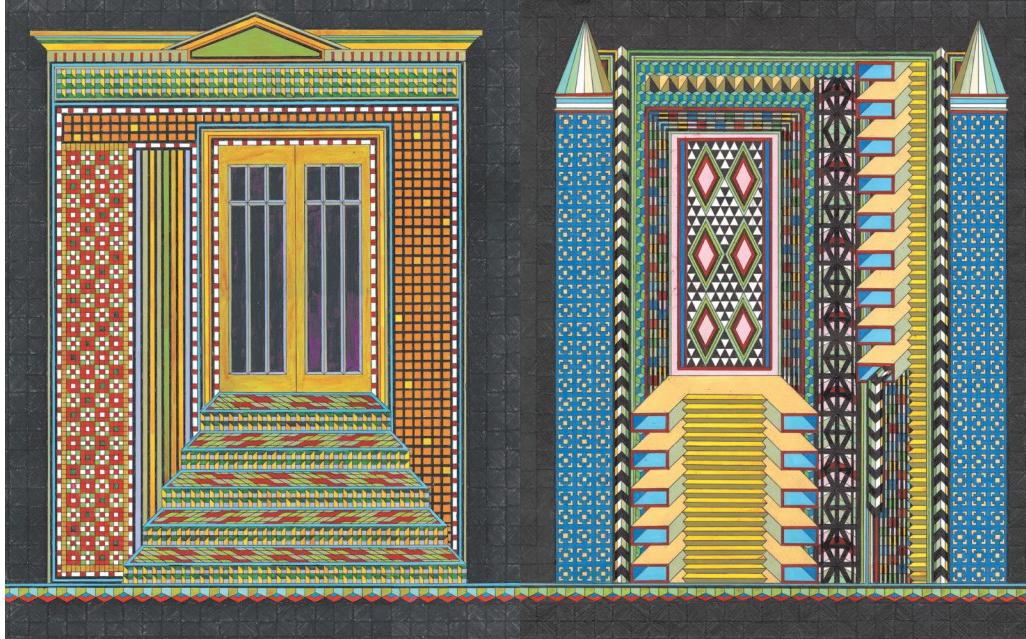
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Editors' Note



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As this issue goes to press, we are at the precipice of another architecture and design season, preparing for the onslaught of events: Milan, NYCxDESIGN, and the Venice Architecture Biennale, not to mention the AIA conference and NeoCon. And while there are many things we are looking forward to seeing, we are more excited about the diverse new voices we will be hearing.

One such voice that will surely prove to be influential in future architectural debates is Yesomi Umolu, the recently appointed artistic director of the 2019 Chicago Biennial, who is also the exhibitions curator at the University of Chicago's Reva and David Logan Center for the Arts, sits on the curatorial advisory board for the U.S. Pavilion at the Venice Biennale, and is a member of the board of trustees for the Graham Foundation. Clearly, she brings a wealth of experience, but describes herself as an outsider. In our exclusive interview with the curator about her approach (page 11), Umolu said: "[I think about] space as an inherently political medium and [explore] the way in which we make spaces. Spaces are not necessarily neutral things; there are power dynamics at play—then there are the different sorts of audiences and visitors to those spaces." We look forward to watching her ideas and perspective shape the biennial over the course of the next year.

Another opinion we are excited to feature is that of New York-based architect Lluís Alexandre Casanovas Blanco, who let many voices clamor in a house renovation in Cardedeu, Spain (page 42). Rather than subdue the home's past into one cohesive aesthetic, Casanovas let the disparate materials coexist, visually reflecting the building's lifespan over many different historic, political, and cultural periods.

Meanwhile, over in Ann Arbor, Michigan, architects Thom Moran, Ellie Abrons, Adam Fure, and Meredith Miller of T+E+A+M are looking to the Midwest postindustrial landscape to reconfigure plastiglomerate, "a new geological substance composed of discarded plastic, sedimentary granules, and other debris," into construction materials (page 74). Dystopian trash fantasies aside, it is a smart, pragmatic method to recycling and reusing discarded matter. T+E+A+M is currently holding demonstrations and lectures in their pursuit of a patent and truly advancing conversations about sustainability after years of greenwashed platitudes.

We close the book with the playful imagery and serious intent of Chicago-based illustrator Edie Fake (page 86), who makes vibrant architectural drawings that explore queer and gendered spaces. The conversations about how and why space can be gendered are important ones and we hope to hear more of them in the upcoming architecture shows and design weeks.

We are eager to embark on the official design season and look forward to reporting back and continuing these interesting discussions with our next *AN Interior* in October.

By Olivia Martin and Matt Shaw

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SENIOR EDITOR
Matt Shaw

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Dionne Darling

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Matthew Marani

CONTRIBUTORS
Joseph Altshuler / Carlos Brillembourg / Edward Guntz / Anna Kats / Ben Koush / Sean McCaughan / Bill Millard / Jack Murphy / Michael Franklin Ross / D. Graham Shane / Aaron Seward / Jimmy Stamp / James Way / Stephen Zacks / Janelle Zara

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BRINGING ART TO LIFE / *Estrella Grey*

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In Conversation: Yesomi Umolu



Andrew Bruah/Courtesy the Chicago Architecture Biennial

Chicago-based curator and writer Yesomi Umolu will orchestrate the 2019 Chicago Biennial. Her unique combination of experience in architectural design and curatorial practice will give her a refreshing take on the program, which has served as a barometer for what is happening in the U.S. and abroad.



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Previous page: In addition to artistic director of the Chicago Biennial, Yesomi Umolo is the exhibitions curator at the Reva and David Logan Center for the Arts and sits on the advisory board for the U.S. Pavilion at the Venice Biennale and sits on the board of trustees for the Graham Foundation.

Above: *The Land Grant: Forest Law*, installation view at the Eli and Edythe Broad Art Museum at Michigan State University, 2014.

Facing page and following spread:
The Museum of Non Participation: The New Deal, at the Walker Art Center, is a fictional museum by London-based artists Karen Mirza and Brad Butler, 2013.

Eat Pomegranate Photography

What is your background, and what brought you to the Chicago Biennial?

Yesomi Umolo

So my background is in architectural design. I studied it and I worked in practice for a couple of years in the U.K. at Grimshaw, which is a big high-tech practice, and then at a smaller practice called Haworth Tompkins, doing a lot of collaborations with artists including Dan Graham with his Waterloo Sunset Pavilion at the Hayward Gallery in London. I was working on projects that represented my passion for the arts. Eventually, I went on to curating contemporary art but kept my foot in the architecture world through my network. I think the types of narratives and discourses that I was interested in were more related to spatial practices and how both architects and artists were dealing with those issues.

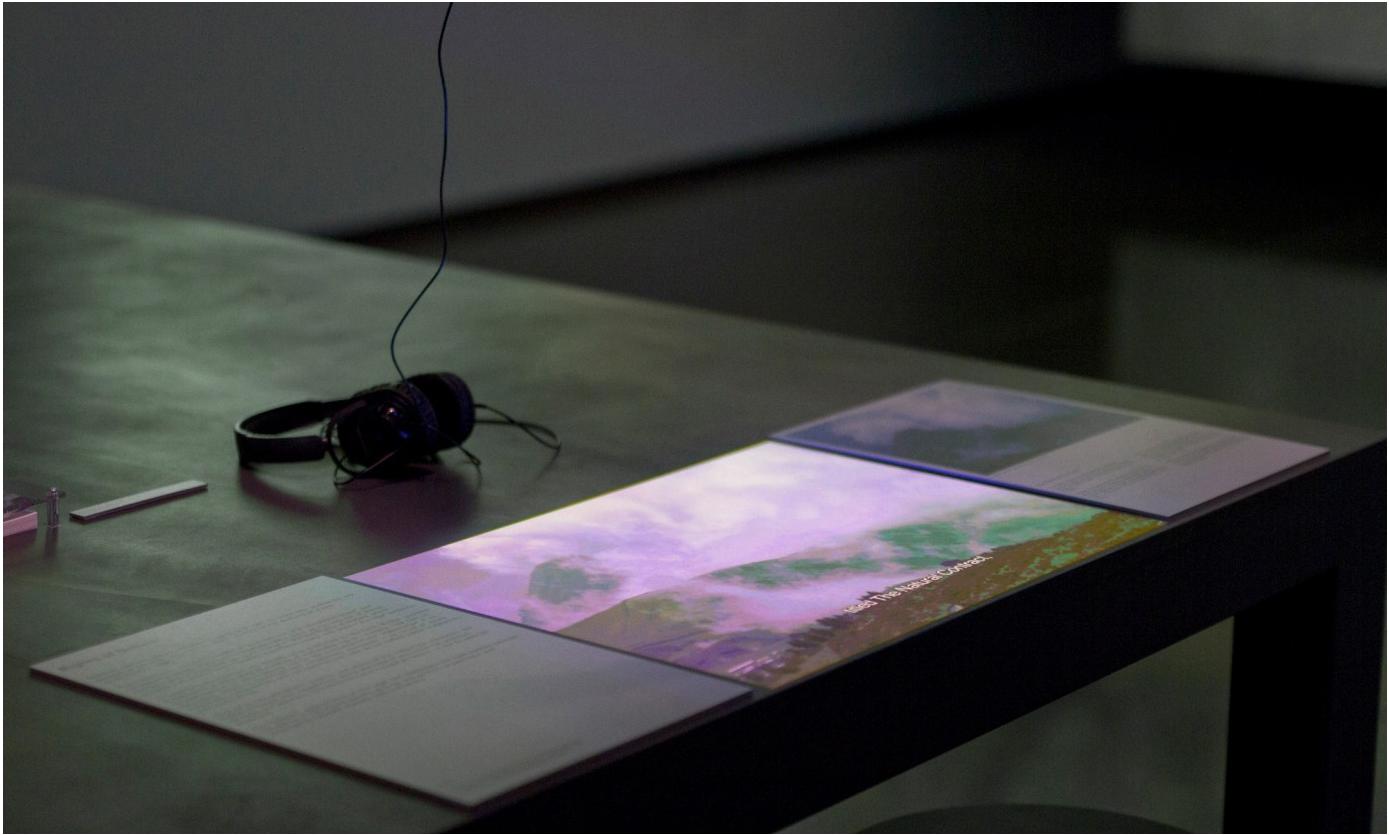
What brought you to Chicago?

I got a job as exhibitions curator at the Logan Center for the Arts at the University of Chicago. So I've been in the U.S. for about seven years. I was at the Walker Art Center in

Minneapolis before that, and then at the Broad Art Museum at Michigan State in East Lansing. I've worked in really nice buildings: Herzog & de Meuron [at the Walker] and then Zaha Hadid [at the Broad], and now Todd Williams Billie Tsien Architects [at the Logan Center]. So I have been lucky to be surrounded by good architecture.

In transitioning from practice to curation, where would you find yourself in relation to the last two Biennials?

I would come at it by thinking about space as an inherently political medium and exploring the way in which we make spaces. Spaces are not necessarily neutral things; there are power dynamics at play—then there are the different sorts of audiences and visitors to those spaces. The critic Jane Rendell coined the term “critical spatial practice,” which was about how one makes spaces and thinks about the politics behind them. She particularly wrote about the relationship between art and architecture, and how architects had a role to play—not just in the building of cultural buildings, but in the formation of cultural spaces, and that their skills could be lent to those spaces as well.



Today there are people like Shumon Basar, Eyal Weizman, and other artists who have taken the helm. I worked with Brad Butler and Karen Mirza, who are in the Weizman architecture school of thought in London, as well as a whole host of others. So that's where I would kind of situate myself. Broadly speaking, my work has always been interested in questions of globalization, which of course have a spatial articulation to them as well, whether it's thinking about the flows of people, resources, or money, and how that affects the spaces in which we live and work.

So it sounds like there will be some continuity with the last two Biennials.

Yeah, exactly. So I think that's what I can bring to the table: my particular interest in the Global South and also maybe greater access to it as well.

So what can we expect in 2019 at the third CAB?

Instead of having an idea and just having people funnel into that, I want to create the best team that's going to help establish a very rigorous conversation through a project of R&D for the next three to six months or so, and a curatorial idea will follow.

The role that arts and culture play is obviously something I'm going to be very, very interested in. Secondly, with the Biennial, obviously the last two editions have had folks that have been super embedded in the discipline, whereas it's nice to have an individual such as myself who has roots in the discipline but can come at it from a slight tangent.

I think how we define public space is really important right now—how to redefine participation in public space, and how arts or architecture can be leveraged to encourage more public participation. I'm also really interested in that, thinking about how architecture is communicated from the space of school to the space of practice. I can't say for sure that it's going to be like "X," but these are my interest areas.

What are some of the shows you have curated that might give insight into your thoughts and process?

I did a show recently with two Brazilian artists: artist Cinthia Marcelle and filmmaker Tiago Mata Machado. They've been working together for the last five to seven years doing a series of beautiful minimalist videos that look at the social space in Brazil and raise questions of revolution and chaos. These films usually focus on a specific piece of urban fabric or furniture, and then they orchestrate a series of pseudo-performances around that. So we did a show with them this last September that brought together these four video pieces. I think that resonates in terms of thinking about public space, and again, agency, collectivities, and how space can be activated through either political protest or revolution. Also, I did a show recently with Kapwani Kiwanga, who is a Paris-based Canadian artist with a background in comparative religions and ethnography. So she usually mines in a particular history and particular archives and then creates from that. And she was looking at the histories of disciplinary spaces across the world and their legacies and how they affect human behavior and perception.

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Atelier Hitoshi Abe brings city views indoors with a pair of reflective oculi.
By Antonio Pacheco

Indoor-Inside-Out

Roland Halbe





Previous page: A seemingly random smattering of custom, site-fabricated square-shaped windows look out over an internal hallway populated with Eames chairs and modular sofas and side tables designed by Naoto Fukasawa Design for Viccarbe.

Above: The stucco- and glass-fronted Terasaki Research Institute is located on a humdrum shopping street in Westwood's UCLA-adjacent downtown and is designed to welcome the community into its transparent, semipublic quarters via a street-side bookstore and an internal gallery space.

The dominant “indoor-outdoor living” narrative that drives so much of Los Angeles’s architecture can seem old and tired, but every now and then a project comes along that presents a new perspective on this classic arrangement.

The Terasaki Research Institute (TRI) by Los Angeles- and Sendai, Japan-based architects Atelier Hitoshi Abe (AHA), is such a project.

TRI was founded by the late Dr. Paul Terasaki, a University of California, Los Angeles professor and longtime almost-client for AHA whose exciting visions for potential projects could never quite get off the ground, as Hitoshi Abe, AHA principal, explained.

One day, Terasaki approached Abe with a realizable commission: new offices for a namesake research institute that would carry on Terasaki’s legacy in the field of modern organ-transplant technology. Terasaki was interested in experimenting with a new brand of semi-al fresco, semipublic architecture that could better engage with the community and support lectures, exhibitions, and other public programs. The doctor tasked AHA with creating a 15,000-square-foot building that could function more like an arcade courtyard than a research lab; AHA responded by connecting street and interior via an outsize internal hallway overlooked by the building’s main programs.





The inverted complex is located in Westwood—steps from the UCLA campus—in the shell of an old commercial building sandwiched between an Urban Outfitters and a Sur La Table. There, a plate-glass and stucco facade gives way to a broad foyer that contains a small bookstore filled with daylight and medical texts. Beyond a round desk and up half a flight of steps, the building's main level unfolds on either side of the internal street, which is proportioned for group gatherings and socializing. The 25-foot-wide hallway runs the length of the building, creating two atrium spaces that are connected along the ground but are interrupted above by a pair of bridges, one containing offices and the other a lounge. The rough stucco-clad walls in the gray atria are populated by seemingly random punched openings. Some of the square apertures are transom-height windows into office and meeting areas; others are waist-level connecting to a single-loaded corridor wrapping the second floor. A tertiary field of smaller squares along these walls conceals air-return grilles.

A translucent, double-membrane PTFE roof system supported by a lightweight metal tension structure encloses the space. The hub-and-spoke design leaves room at the top of each atrium for an oculus, which the architects wrapped in reflective metal. The mirror-finish oculi reflect different kinds of light and views into the space depending on the time of day, including twisted vistas of the surrounding city with its postmodern condominium and office towers. Beyond the second sky bridge sits a serene presentation room that functions like a gallery and is oriented around a large LED screen that shows a rotating selection of electronic art and media.

Abe explained that he and Terasaki came together hoping not just to bring the public into the institute, but to extend the life of the street into the offices “so researchers could look with interest into their own building.”

Left: The Institute's interior spaces are lit from above by reflective oculi that bring daylight and views of the surrounding cityscape into the space, where they can be comfortably enjoyed from the seats of iconic Hans J. Wegner-designed Shell Chairs.



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Ceramics of Italy



↑ STRUCTURES
Kinnasand

Berlin-based Studio Greiling morphed a series of ottomans, benches, and daybeds into a rug-seating hybrid, exploiting the very often unexplored space in between floor and furniture. By draping rugs on top of colorful metal tubing, the fabric transforms into seating.

kinnasand.com



↑ DeKauri Bath Credenza
Daniel Germani for Cosentino

Spanish surfaces purveyor Cosentino and Italian furniture maker Riva 1920 worked with architect Daniel Germani to create a freestanding bathroom vanity that conceals the sink, lighting, storage, and mirror. Doors crafted out of 50,000-year-old Kauri wood open to a white Dekton by Cosentino sink, a Fantini faucet, and vanity-like lighting by Juniper Design.

cosentino.com

Salone del Mobile 2018

From April 17 to 22, all eyes in the design world beamed at the spectacular exhibitions and installations, pop-ups, and launches by an impressive lineup of designers and brands at Milan Design Week. From the International Bathroom and EuroCucina exhibitions to satellite shows, here is a sampling of the designs—*bravissimi!*

By Gabrielle Golenda



↑ Series Y
Gensler for Artemide

Gensler designed a Mondrian-inspired fixture that accommodates both soft and bright lighting via two different screen profiles. The branchlike composition allows for configuration of direct or indirect illumination—all from a single power source.

artemide.com

↓ Ratio
Dada

Belgian-born architect and designer Vincent Van Duysen took a mix of warm and cold materials—wooden panels juxtaposed with natural stone countertops—and rendered them in modular, metallic grids for this kitchen.

dada-kitchens.com



← Hawa Beirut
Richard Yasmine

The otherworldly furniture collection is a nostalgic reflection of architecture in the designer's hometown of Beirut, including arch-shaped references to Lebanese architectural elements, window-like glass inserts, slabs of marble, and handmade tassels. Swathed in pastel hues, the series comprises a set of chairs, a hybrid table/decorative screen, and a folding screen.

richardyasmine.com

→ Talisman Sconce
Apparatus

Articulated by a raised pattern, this jewel-like sconce was inspired by Persian motifs that appear in Achaemenid stone reliefs, metalworking, and sculpture. It is part of a series that was inspired by Creative Director Gabriel Hendifar's Iranian family heirlooms.

apparatusstudio.com

↓ Circe Lounge Chair
Ini Archibong for Sé

Swiss designer Ini Archibong collaborated with the London-based furniture maker famous for its 20th century-inspired designs. The work is a nod to art moderne, featuring the curving geometric lines of the back and base of the chair, and the round, curvaceous form of the soft, pink cushion.

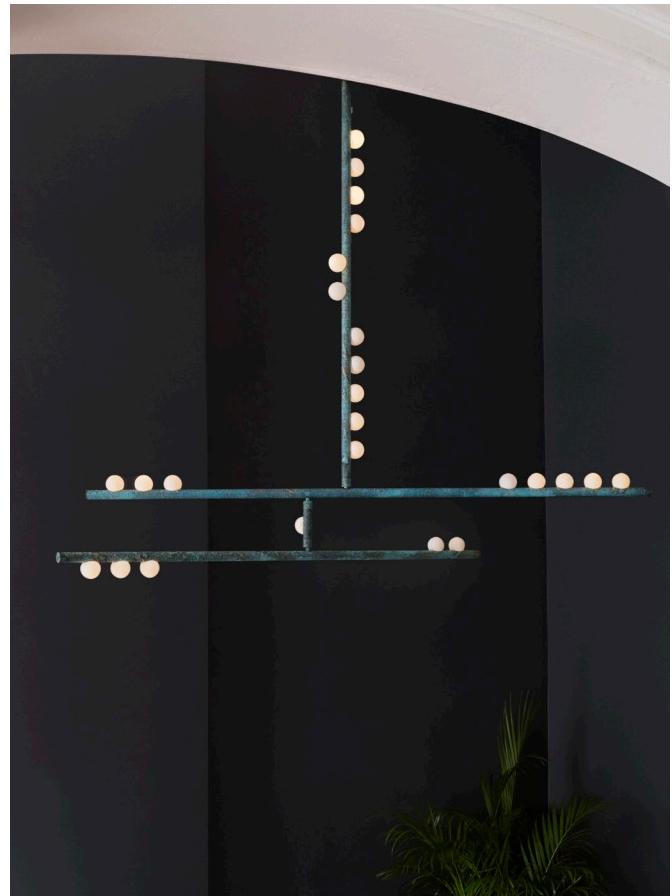
se-collections.com



→ Drop
Lindsey Adelman

With its metal, tubular structural system adorned with poetically placed globes, Drop recalls visual tropes associated with the 20th-century machine age. Administering a hand-applied mixture of salt and ammonia to the surface created the algae-like patina.

lindseyadelman.com



↓ Kartell by Laufen
Laufen

Laufen, the Swiss bathroom outfitter, collaborated with Italian furniture purveyor Kartell on a conceptual collection of colorful washbasins, taps and fittings, storage units, shower bases, bathtubs, lights, and accessories. The result is a study of form and silhouette with brightly saturated accents of translucent acrylic, a material for which Kartell is famous.

kartellbylaufen.com



→ Disco
Gufram

Recalling the surreal disco balls by Dutch art studio Rotganzen, Gufram's Charley Vezza envisioned three cabinets and two coffee tables as pedestals for melting mirrored disco balls for the Disco collection. Other items aim to preserve the brand's iconic history of designing Italian dance clubs. Can you dig it?

gufram.it



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Tot-ful Design

Inaba Williams converts a challenging interior into a harmonious Brooklyn preschool. *By Audrey Wachs*

Although architects design new buildings for well-endowed nonprofits all the time, it is somewhat uncommon for firms known for high design to take on super-low-budget commissions. But Inaba Williams was up for the challenge. For a new preschool in Brooklyn, the Inaba Williams team drew out the quirks of an awkward, column-filled interior to deliver a luminous space that supports the school's commitment to immersion in Japanese language and culture.

The Brooklyn-based firm connected with Aozora Gakuen after the school leased the space, which had sat vacant for two years despite its location in a desirable neighborhood. Unlike most chronically empty New York commercial properties, the rent wasn't too high for prospective lessees—the space was just too weird. The second floor, where the school is located, doubles as the structural transfer level between the apartment tower above and offices and a parking garage below. In plan, the structural columns look like confetti left over from a manic crafting session.

To reconcile the column array with the client's needs, the team highlighted the irregularities of the 3,500-square-foot space while harmonizing the circulation pattern across three classrooms, a bathroom, and a shared kitchen. Inaba Williams founding principal Jeffrey Inaba opted to move the classrooms to the perimeter and organize an interior pickup and drop-off area (called the Aozora Room, "blue sky" room in Japanese). Surrounded by glass panels that pull light in from the street-front classrooms, that area is the heart of the school as well as a transitional space from the outside world into the classroom. Along with cubbies (*getabako*), it's delineated by a raised wood floor that physically separates the shoes-on portion of the school from the classrooms, which, in accordance with Japanese custom, are shoes-off.

Right: Inaba Williams pushed Japanese-immersion preschool Aozora Gakuen's classrooms toward the perimeter to make the most of an awkward space.







Naho Kubota

Typically, architects work to mask irregular features, but in the Aozora Room, they turned what Inaba deemed “the craziest part of the structure” into a defining feature. Making use of what he called “an aspirational Marcel Duchamp door,” a reference to the French artist’s *Door: 11, Rue Larrey*, the design now has one door leading from the bathroom to the classroom and the other leading from the bathroom to the Aozora Room’s threshold area. All the doors can be opened for seamless circulation, or closed for activity separation.

To save money, the firm installed standard fixtures and “very, very economical” wood floor and tiling. While Inaba declined to go on the record with the budget, he did say the project cost far less than a typical New York institutional interior—without sacrificing design quality. Consequently, “there’s programmatic variability with very simple elements,” he said.

Beyond design, the experience made the firm excited to work with other mission-driven clients. “There are many organizations where the physical space is critical to what [the client] does, but they don’t have the means to afford an architect or think about design,” Inaba said. “To be able to work with a group and make a space that aligned with their teaching philosophy was really important.”

Above: The furniture is a creative take on standard preschool fare.

Right: The child-size bathroom is connected to the classroom.



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NYCxDesign Spotlight

The design industry takes over New York for NYCxDESIGN, a multifaceted platform for designers, showrooms, firms, students, and cultural institutions to share their latest projects, installations, and exhibitions.

Here are a few highlights that you won't want to miss from WantedDesign, Sight Unseen OFFSITE, ICFF, BROOKLYN DESIGNS, and independent studios.



↑ EXCAVATED VESSELS
Jeff Martin Joinery

The Canada-based studio conjured otherworldly shaped glass containers by molding and casting glass around cork molds. The collection of vessels, goblets, basins, decanters, jugs, and pitchers will debut at Collective Concept, the capsule exhibition of the Collective Design fair at ICFF.

jeffmartinjoinery.ca

↓ Bough
Kalon

L.A.-based Kalon Studios designed a simple collection that accentuates the inherent beauty of wood. The series—comprising a table, bench, and stool—is manufactured in a Pennsylvania workshop that specializes in woodwork.

kalonstudios.com



← The Fraction Collection
Gentner

This collection of furniture, lighting, and decorative art objects is associated not with a particular genre but rather with a stylized aesthetic vocabulary that Christopher Gentner took a year to hash out in his Chicago studio. This results in sculptural abstractions, a metal material palette, negative space, kinetic components, and subtle pops of color.

gentner.com



All images courtesy respective manufacturers unless otherwise specified



↑ kinder MODERN x Mexa

Guadalajara, Mexico-based design studio Mexa teamed up with the New York City-based gallery kinder MODERN to craft a collection of outdoor furniture for children. The colorful handmade series includes a collapsible play tent, rocking planters in multiple sizes, a sculptural outdoor double-seat chaise, and individual open-frame rockers.

kindermodern.com



↑ Neotenic Lounge
JUMBO

Design duo Justin Donnelly and Monling Lee conceived a cast-steel chair with a “clumsy pipe” framework, finished in auto body paint and saddled with a dyed fur seat. The playful form was inspired by Konrad Lorenz’s 1949 study of “baby schema,” which the zoologist and Nobel laureate believed would trigger “innate releasing mechanisms” to elicit sympathy in the beholder.

jumbo.nyc

↓ Alabaster Totem
Allied Maker

For Collective Concept at ICFF, Allied Maker designed six totems of light, each articulating a single material. The studio collaborated with six local artisans, each of whom specialize in either wood, metal, glass, stone, ceramic, or fabric. All of the luminaries stand over seven-and-a-half feet tall, creating a heightened presence informed by material and shape.

alliedmaker.com



↓ Rye Sofa
TRE

In the international wing at Wanted Design, visitors are encouraged to configure and reconfigure partitions to make one solid mass. Articulated by vibrant and contrasting colors, three modules of varying sizes form myriad seating combinations.

treproduct.com





PID
FLOORS

NEW YORK

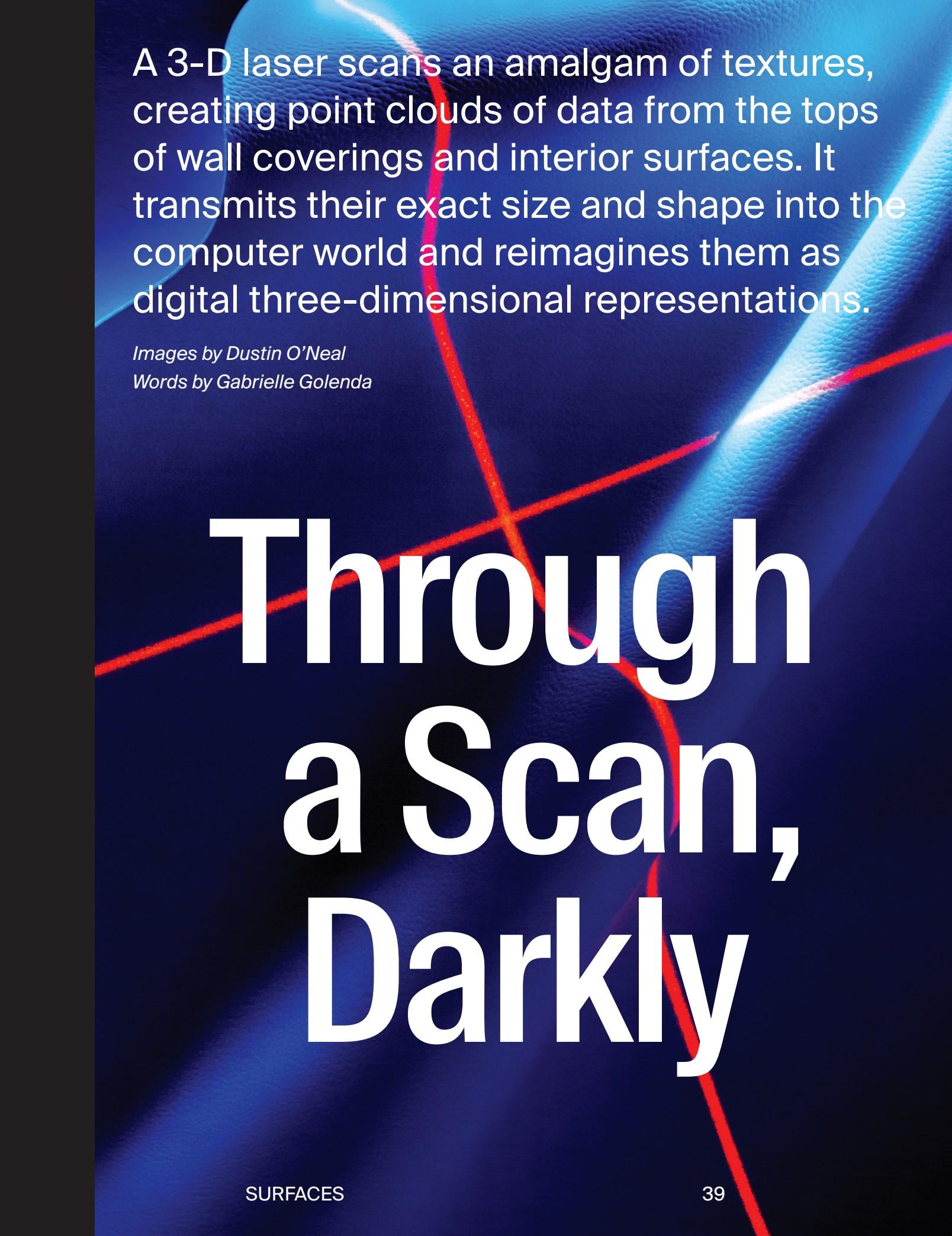
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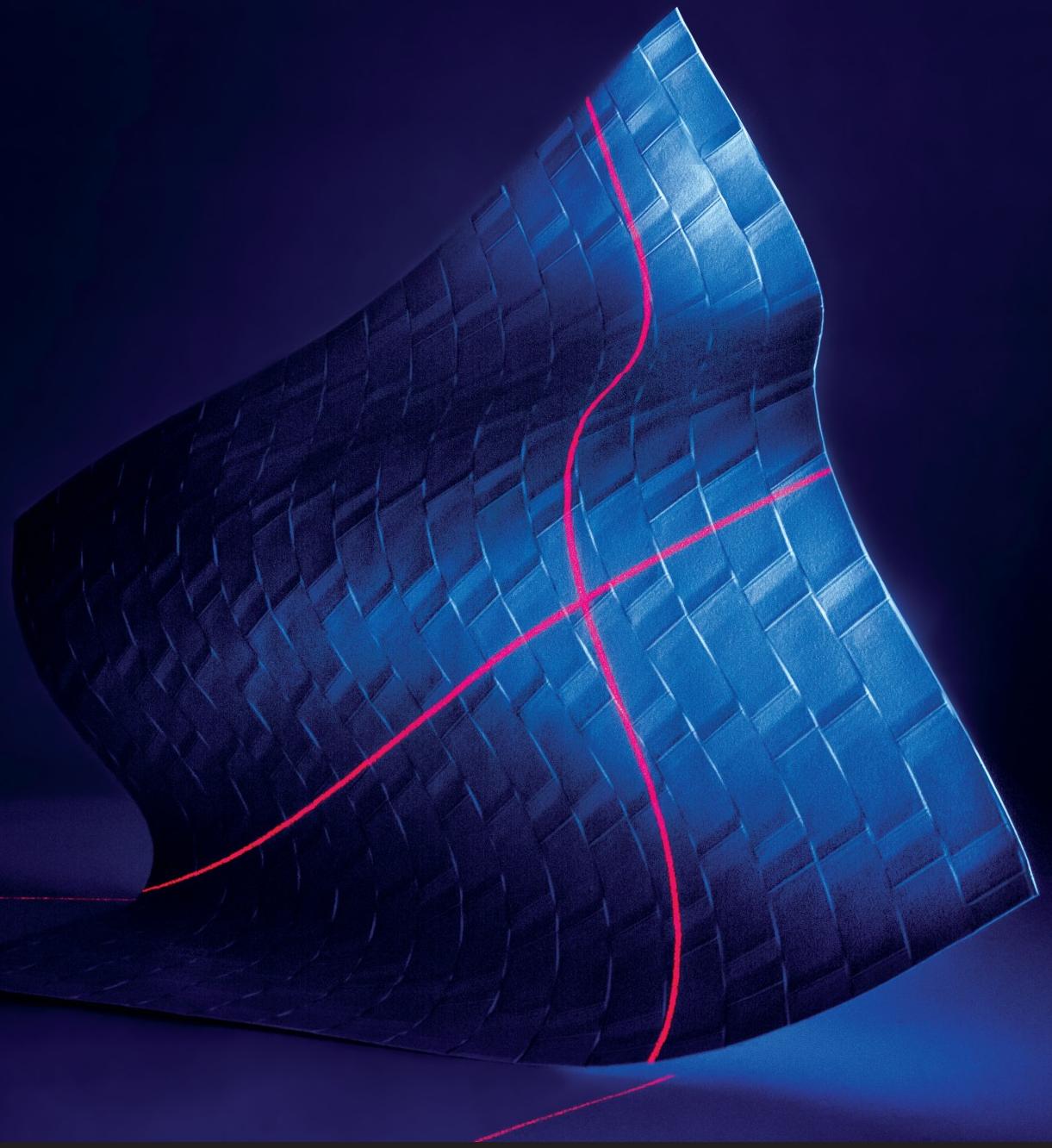


A 3-D laser scans an amalgam of textures, creating point clouds of data from the tops of wall coverings and interior surfaces. It transmits their exact size and shape into the computer world and reimagines them as digital three-dimensional representations.

Images by Dustin O'Neal

Words by Gabrielle Golenda

Through a Scan, Darkly



↑ Module
Carnegie Fabrics

Fabricated by 3-D-printed rollers, this wall panel is embossed with raised relief patterns that are soft to the touch. Notably, the material makeup is not vinyl, but an olefin-based film that is free of PVC, heavy metals, and chemicals.



carnegiefabrics.com

→ Romance
Evitavonni

Embroidered with a silvery floral jacquard motif, this mélange surface makes a pleasantly unexpected wall covering. The cotton-linen blend involves an aged dyeing, a coloring process that yields three neutral hues: soft white, oatmeal brown, and muted turquoise.



evitavonni.com



← Lamberts Mouth-Blown “Reamy”
Bendheim

These sheets of glass were mouth-blown and then flattened by the heat of an 800°F oven. The process creates a motif that resembles glassy currents moving across the surface of a lake.



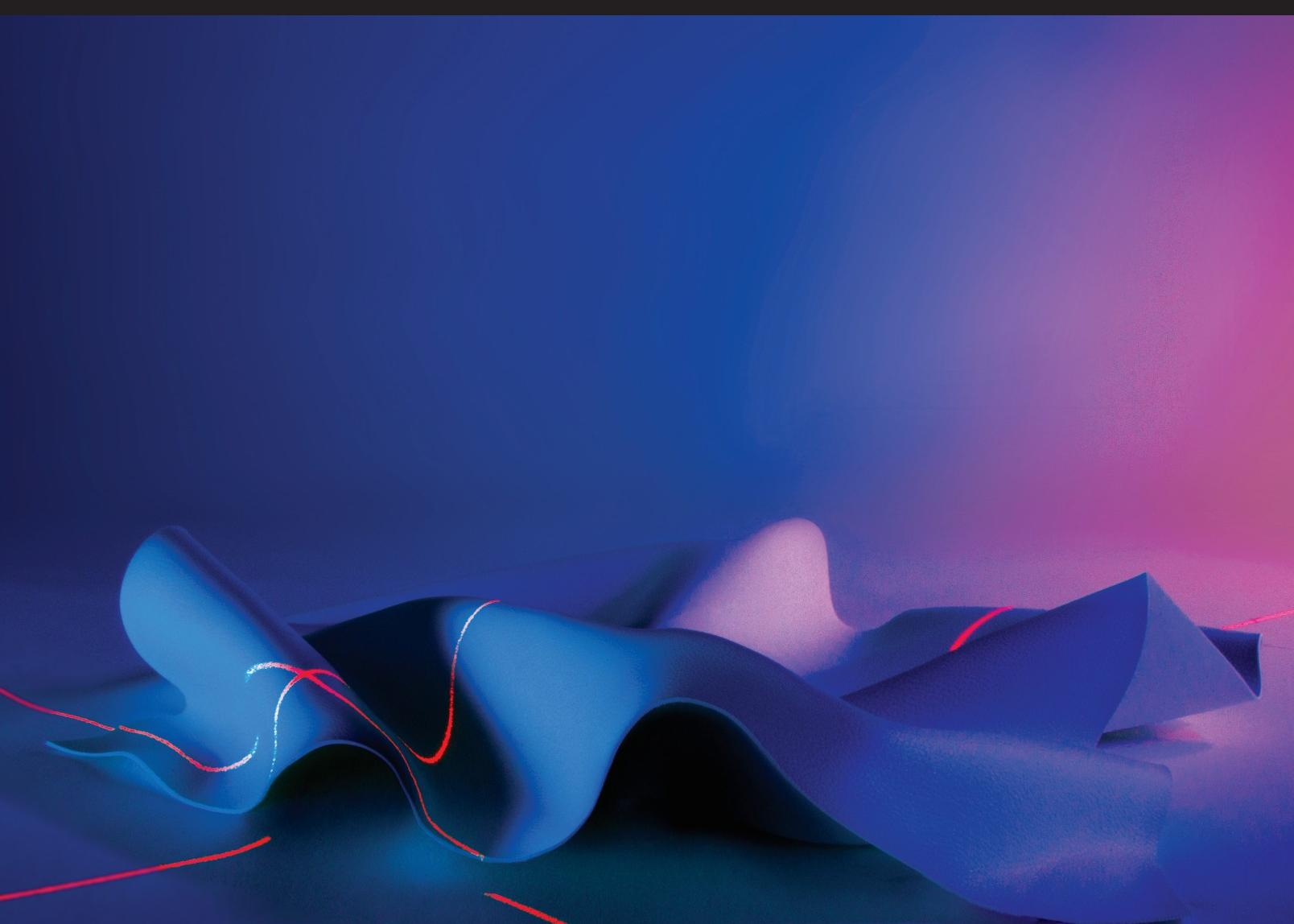
bendheim.com

↓ Ultra
Carnegie

This soft PVC-free alternative to vinyl is complete with veining and textures found in animal skin. The 50-50 silicone and polyurethane composition makes it perfect for varied surfaces across applications for both residential and commercial typologies.



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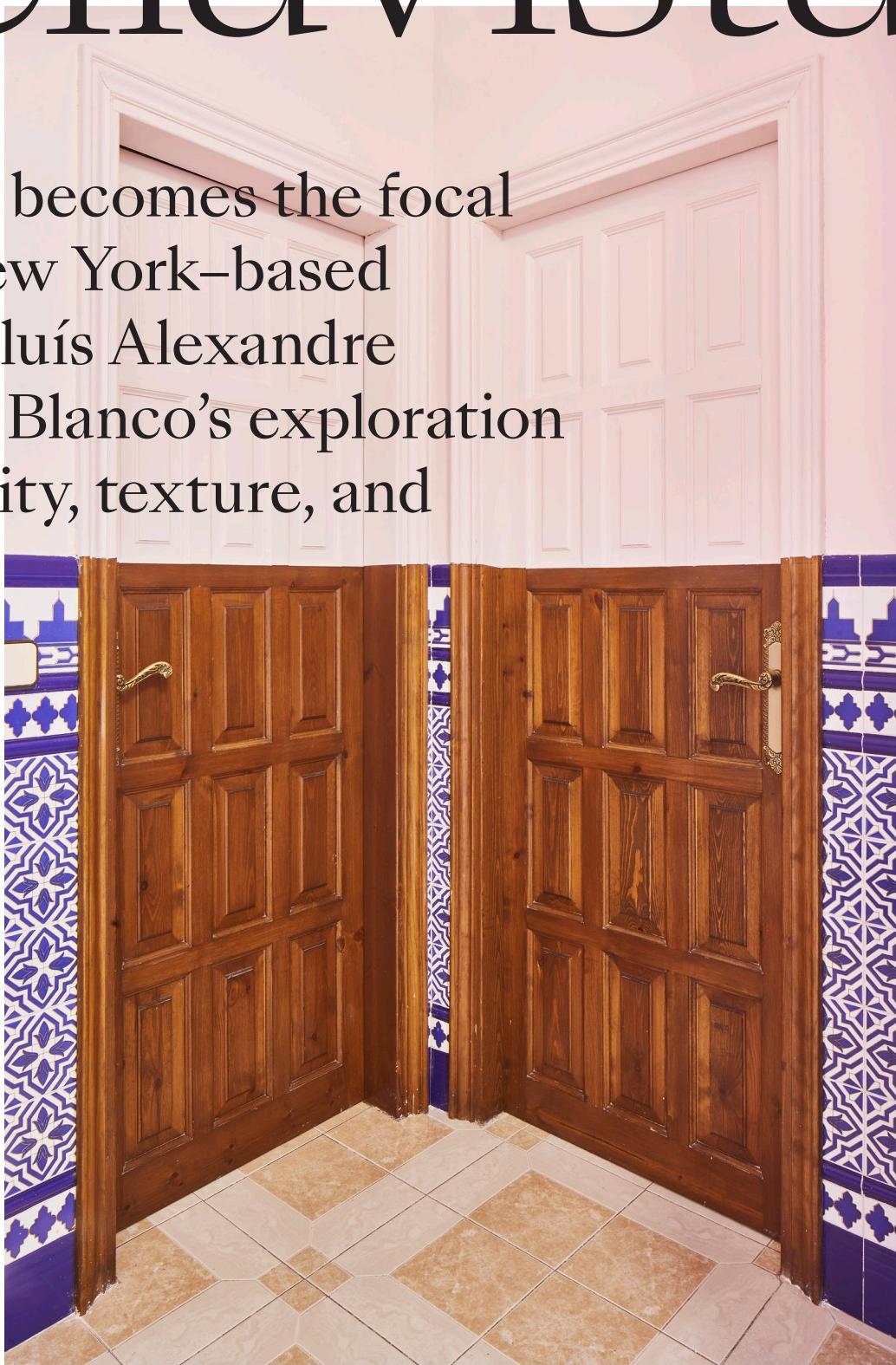
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Bellavista

A staircase becomes the focal point of New York-based architect Lluís Alexandre Casanovas Blanco's exploration of materiality, texture, and history.

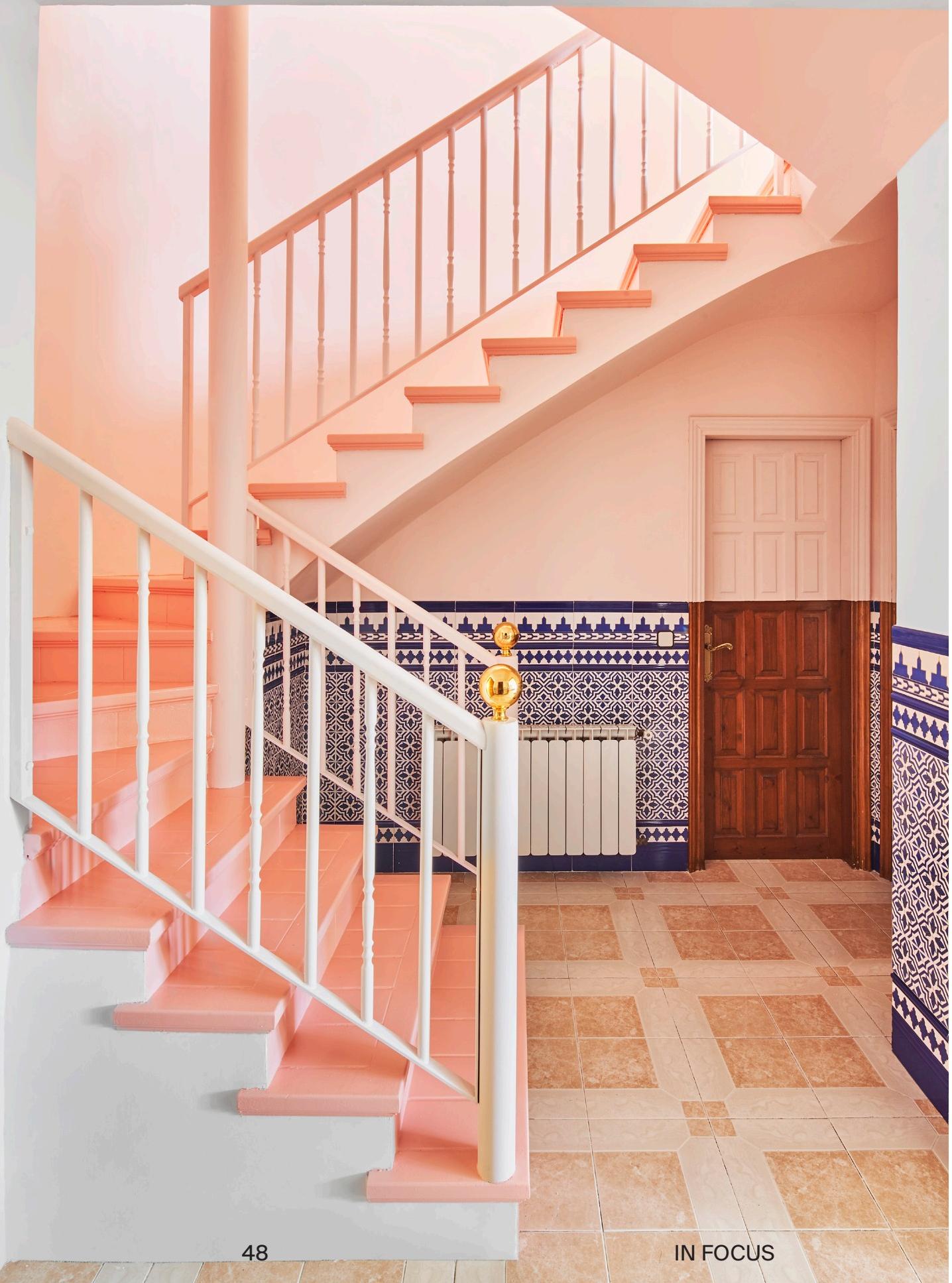


José Hevia

Riot

By Ivan L. Munuera





There is a riot going on with the staircase. An army of little interventions has taken the house by storm, showing the many lives, agents, politics, and temporalities of the interior: The infamous *gotelé* (stippled paint) that covered all the popular houses in Spain during the aftermath of Francisco Franco's death is now used as a pattern in a polyurethane curtain; a hanging garden of tropical plants bridges the outside landscape and interior views; a crownlike neon lighting fixture embedded in the ceiling shows the negative of the exterior—a crenel-topped tower with lancet arch windows; a porthole that looks into the staircase provides opportunity to observe it all.

This staircase is just the beginning of a constellation of actions that the New York-based architect and curator Lluís Alexandre Casanovas Blanco imagined for the renovation of this house. It is located in Cardedeu, an old village 27 miles from Barcelona that experienced significant suburban development during the Spanish real estate boom of the 1990s, transforming from a pleasant agricultural landscape into a high-density urban spot. Instead of appeasing the many contradicting histories of the place, Casanovas dug into the possible discordances of the

materials that populate the house, taking familiar objects and turning them into a heterogeneous network of connections and conversations. In this sense, the folkloric crochet typology used for quilts is revived with the technology of Dyneema, an ultra-high-molecular-weight polyethylene fiber.

At the same time, Casanovas considered the work to be a collective endeavor, taking into account not only client consideration but also the collaboration of teams for each intervention and even the photographic representation of the project itself.

The importance of the objects marks the position of the designer. For Casanovas, the house's original design, materials, and construction details reveal the pursuit of opulence that drove part of real estate-boom design in Spain—from the entrance veranda supported by prefabricated, cast Doric columns to the hall and the staircase covered in mass-produced Andalusian tiles, all showing the varied influences, sense of belonging, and re-territorializations of aesthetics. The privileged views over the old town from the house's back facade at the edges of a suburban area and cow fields are under continuous threat; once the country experiences an economic recovery, the fields will probably be

Previous: The doors leading to the kitchen and the bathroom on the ground floor are integrated into the staircase, which is conceived as the house's new main space.

Left: The original staircase is painted in different pink tones in order to bring in light.



CJosé Hevia

urbanized. But the hanging garden inside the house acts as a reminder of the possibilities of a parliament of living agents. The aesthetics invoked through these interventions are cataloged like an archaeological site, where signature design objects coexist with popular items, such as figurines or inherited furniture.

These elements, along with Casanovas's interventions, employ different ranges of technologies. The idea is to modify the architectural thinking itself and resignify it: Instead of taking the old and new objects as isolated elements, Casanovas has brought them together to consider them as vertices in a network.

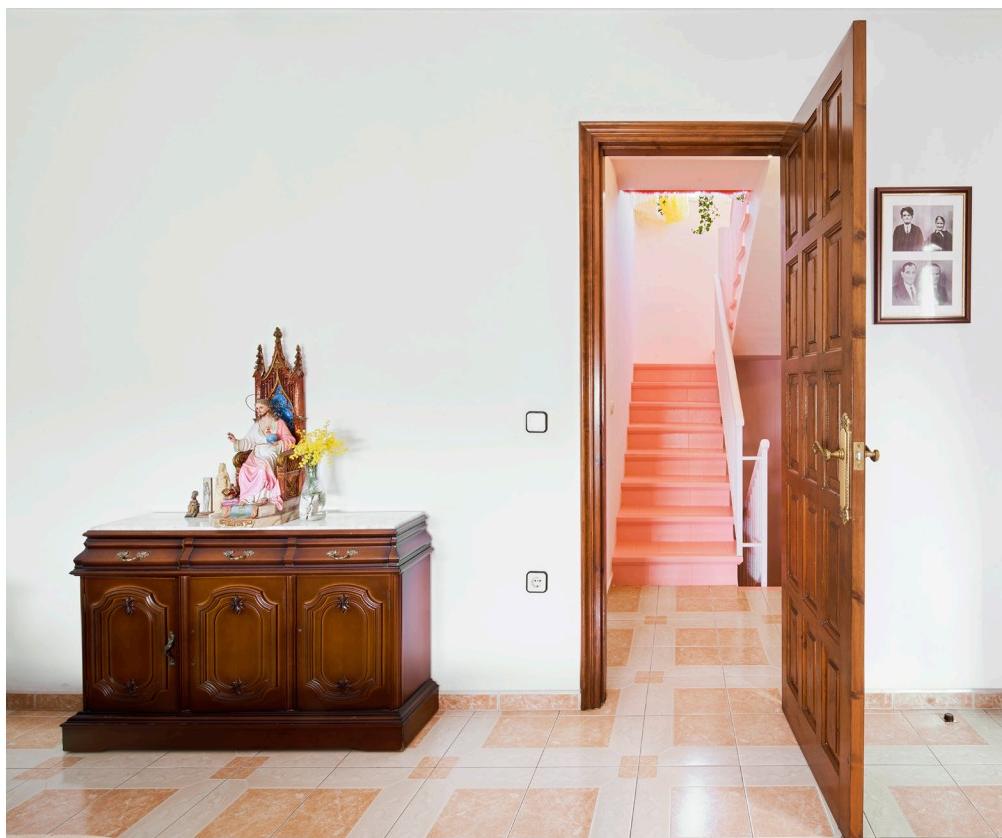
The whole image seems like a teenager's bedroom in which the varied elements do not build a monolithic universe; rather, they articulate a possible multiverse. They explain the relationship between subjective and objective means when accounting for symbolic and imaginary creation in the area of representation. They do this through shared agencies

constituted in particular spaces and times, where other agents—groups (the real estate developers), individuals (the clients), objects (the different interventions)—are implicated. The distinct elements help create fluidity among spheres, categories, and relations, and are used simultaneously to manage the consequences of such fluidity. Starting from a recognition of the material's role as an ensemble of processes that form, constitute, and extend the reticulated character of social relationships, we understand that it does not only concern people, but also legislations, conceptions of landscape, and senses of belonging.

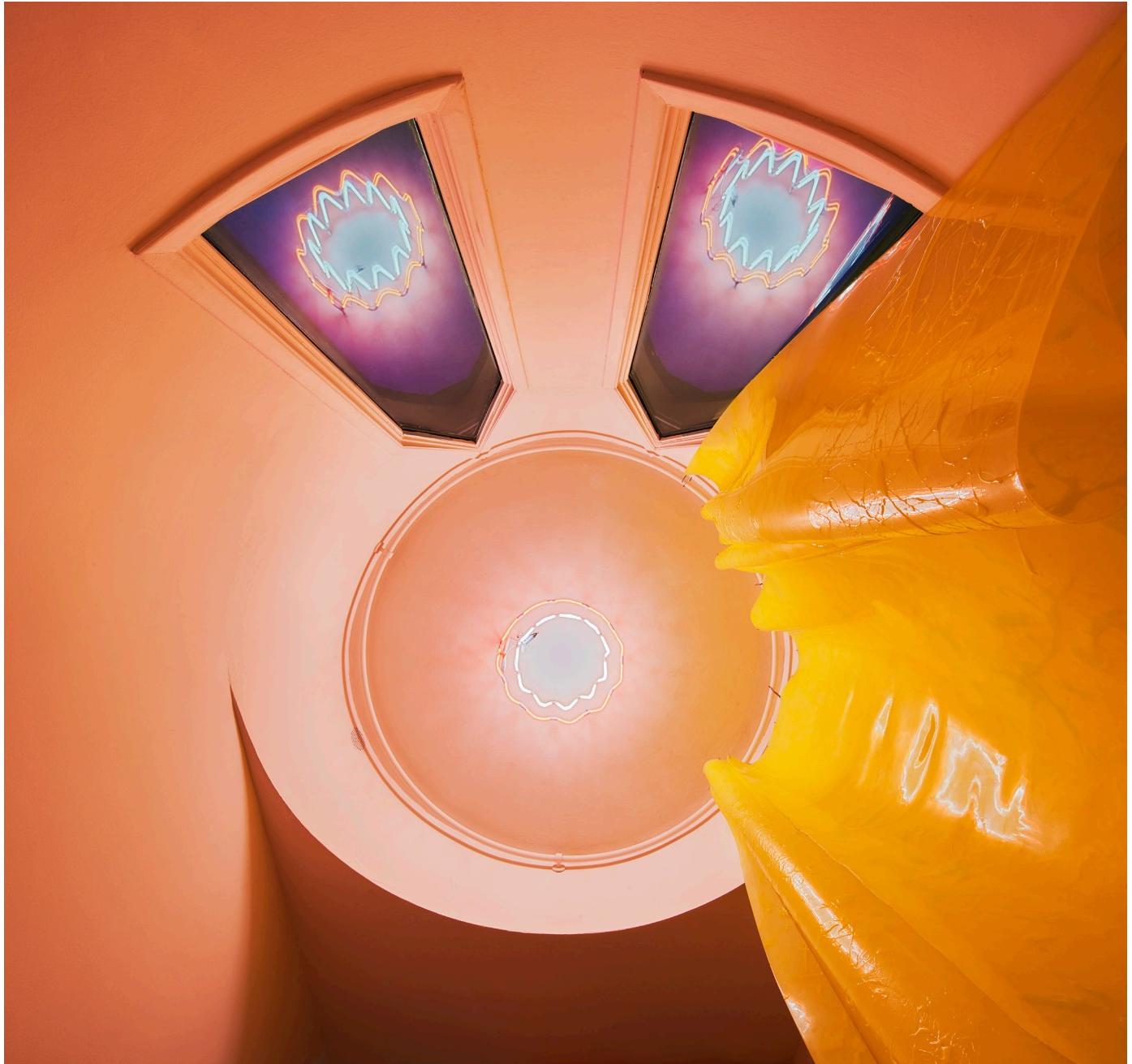
The staircase is a riot because it doesn't perform as a pacifier in the context of an architectural design, but as a continuous conversation wherein the familiar elements can gain agency in the discussion of spatial elements. The house is no longer a space of consensus and peace, but a realm of material disputes.

Left: A view of the staircase from the second floor. The clients asked the gotelé (stipple paint) covering the staircase be removed. So, to retain the original details of the house, a polyurethane curtain was cast with a double-size version of gotelé's original pattern.

Right: View from the main bedroom to the staircase on the second floor. The renovation tried to create a dialogue between the architecture and the clients' decoration, recognizing the importance and value of how the client uses the space.

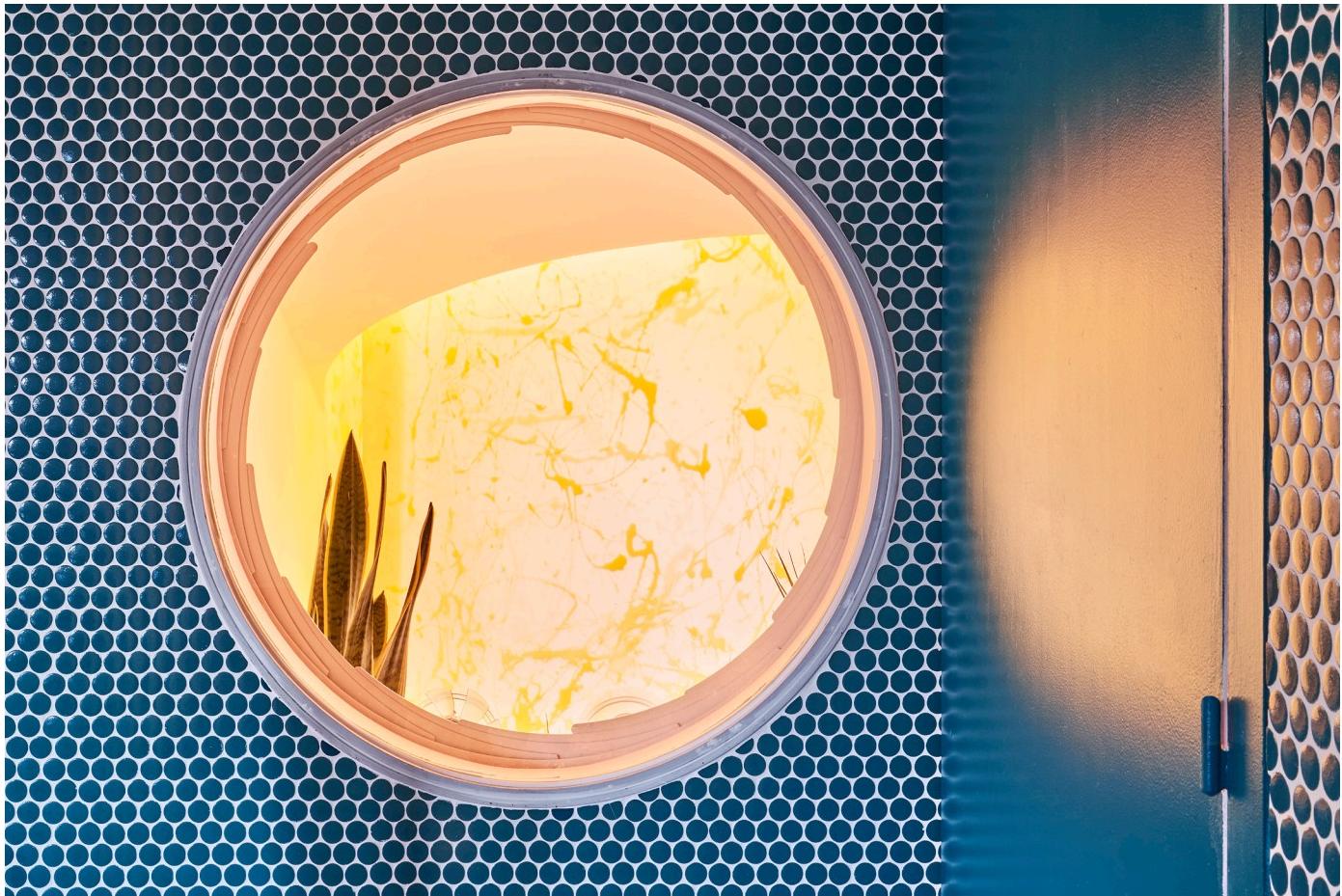






Left: A new mechanized hanging garden is located on the third floor. It is affixed to a fur wall meant to accommodate the plant's growth. With time, the garden is expected to take over the whole staircase space.

Above: The staircase tower features a double-neon lamp that references the luxurious chandeliers of old castles to which the original construction refers.



Left: The light from the bull's eye window can be regulated either through the curtain or a diaphragm mechanism embedded in the interior of the window.

Top: A view from the third floor into the staircase space and its hanging garden.

Above: A prototype for the polyethylene curtain, in which Dyneema, the so-called "world's strongest fiber," is woven using Castilian bobby lacing techniques. This was done in collaboration with the client, María Luisa Blanco.

On New Orleans's Tulane Avenue, a team of creative collaborators resurrects a down-on-its-luck motel. *By Heather Corcoran*

Memory Motel





Previous page: The design team reimaged the former motel owner's home as a welcoming lobby/cafe, with custom furniture designed by interior designer Nicole Cota.

Above: Lush landscaping by VIDA Design Studio complements the existing railings, which were given a fresh coat of paint. A dash of Benjamin Moore Magenta on the sidewalk and stairs adds a pop of contrasting color.

Facing page: Flanked by custom powder-coated furniture, the reclaimed pool is the centerpiece of the renovated property's social programing, a popular attraction for both guests and locals.



Few cities wear their histories quite like New Orleans, where reinvention is always possible. That energy is epitomized by The Drifter Hotel, where hip locals gather with young travelers in a lushly planted courtyard around a pool that not too long ago was filled with dirt.

Formerly the Rose Inn Motel, a dingy by-the-hour place with popcorn ceilings and smoke-stained carpets, the new 20-room hotel is a study in renewal on a limited budget—all within the guidelines of tax credits that mandated the keeping of historically significant elements, down to the painted stripes on the parking lot. It's "a nod to 1950s midcentury architecture housed in a former motel," said Jayson Seidman of Sandstone Hospitality Developments, who partnered with New Orleans architecture studio Concordia, interiors firm Nicole Cota Studio, and Costa Rican landscape design firm VIDA Design Studio to reimagine the all-American typology for a new century, while honoring its DNA.

Uncovering the property's potential required digging, both in terms of research—like hunting down a vintage

postcard on eBay that showed the motel in its heyday—and getting down the bones. The first step involved rethinking the property's relationship to cars for today's travelers, who are more likely to Uber to the French Quarter than show up in the family station wagon. That meant relocating parking to a less prominent spot and transforming the former lot into a social space, centered on the restored pool.

"Once we started selective demo, that's when things got really exciting," said Joel Ross of Concordia. "We were able to peel off the layers of carpet, paint, and Sheetrock that the subsequent owners had put in and reveal these long-standing, simple, natural materials that were there." As the 1950s structure unveiled itself, the team built upon what they found. When installing new pipes in the lobby—a 2,000-square-foot enclosure that had been cobbled into an apartment—required ripping up some of the original terrazzo, they patched the floor with handpicked shards of marble that reference the original pattern but give it an updated, oversize look.







Nicole Franzen for Design Hotels

Previous spread: In the lobby, a fiber-art installation by Carlton Scott Sturgill hangs above a collection of custom furniture, including red chairs upholstered in Kelly Wearstler fabric for Lee Jofa, as well as vintage pieces reupholstered in a mix of Holly Hunt and Kravet fabrics.

Above: Near the bar, a Memphis-influenced palm-leaf mural by Alexandra Kilburn provides a popular backdrop for Instagram photo-ops.

Facing page: Simple white tile provides visual interest at the bar. This is one of many moves, like the use of high-gloss plywood paneling, that made a big impact with off-the-shelf materials.

To keep that balance between old and new, interior designer Nicole Cota imagined an eccentric family of owners, each adding new layers of interest throughout the decades. “The most amazing properties I’ve seen here in New Orleans are the weird ones—artists’ homes that have been developed over a long period of time, evolved,” she explained. To create the look, Cota sourced vintage pieces and designed powder-coated outdoor chairs, complete with cup holders, and wood-backed loungers that she had fabricated by Mexa Design. A mix of Holly Hunt and Kravet textiles unify the new and found pieces. Pine tongue-and-groove paneling added period-appropriate interest to the ceiling (“a resourceful way to create bones that weren’t there,” she said), while plywood stained with three coats of polyurethane and a fresh application of Benjamin Moore’s China White in high gloss gave the space a new sheen—a move Cota calls her “favorite trick.”

Today, guests will find Instagram-worthy accents, like a palm-leaf mural by Alexandra Kilburn and a fiber-art installation, by Carlton Scott Sturgill, that climbs the brick, rather

than clichés like fleur-de-lis and Mardi Gras beads. In the guest rooms, built-in furniture, white bath tile, and colorful cement floor tiles from Mexico offer an affordable update in which simple, off-the-shelf parts are combined to create a striking graphic look. The one thing guests won’t find is a TV—a move designed to encourage visitors to take advantage of the hotel’s public spaces and enjoy a part of the city not always on the tourist trail, something locals have already embraced.

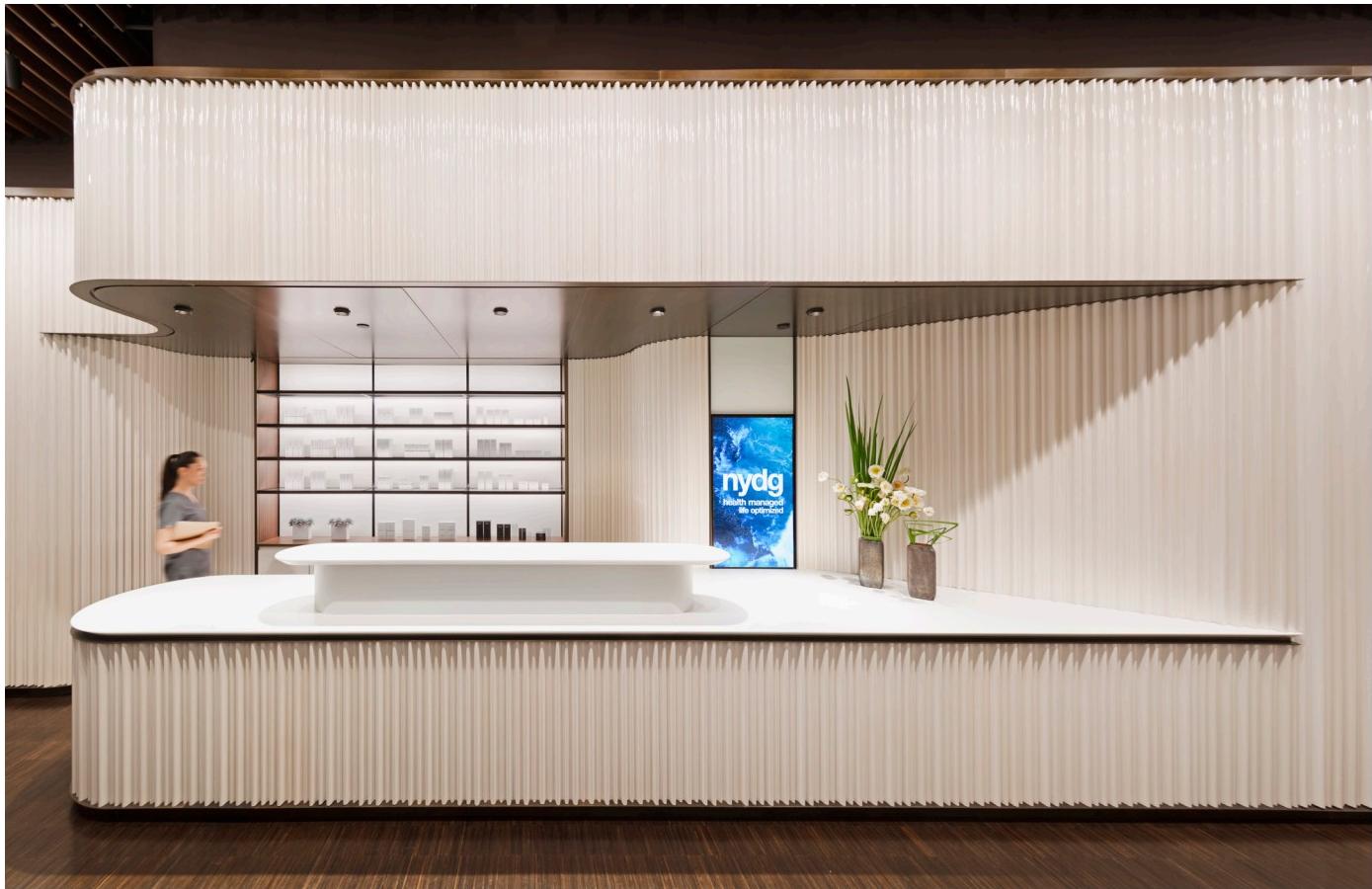
“The beauty of what we’ve done,” said Seidman, “is creating a hope for New Orleans.”





Surface Level

Architect Brandon Haw utilizes an unexpected resource to fabricate a stunning fiberglass volume in a dermatology office. *By Olivia Martin*



Above and previous spread: The 11-foot-tall fiberglass panels were handmade from four different molds in an Italian boat-hull factory. The curves in each panel were hand-drawn by Haw and then refined digitally.

Albert Vecerka/Courtesy Esto

A massive light-filled loft on 5th Avenue is a prime canvas for interior architecture. Unless, of course, the client brief requests eight treatment rooms, a nutrition center, two cryotherapy care centers, a reception area, a retail area, and a few support spaces to go along with it. Then, things get considerably more complicated.

These were the opportunity and the accompanying complications architect Brandon Haw faced when he was tapped to design the New York Dermatology Group (NYDG) Integral Health and Wellness flagship office by his friend Paolo Cassina, the Italian designer. “We grappled with the idea of how we could put this much activity in this wonderful, big space and yet somehow hang on to the light and volume,” Haw said. “With that in mind, I began to play around with the idea of these light, ethereal curtains around the treatment rooms. As the idea of the curtains started to gel, we asked, ‘What if we created a pod and put that in the middle, so that you come into the reception area along the very large windows overlooking 5th Avenue and then follow that line of windows around to your treatment room?’”

Haw began sketching a wavy line suggestive of such a curtain and was considering a modular screen system when he and Cassina spoke with Fabio Rombaldoni of Sailing, who had worked on a number of residential projects as well as yacht interiors.

The trio came up with the concept of using a yacht-hull maker to fabricate four different panel molds that joined together seamlessly to form an organic, wavy pod in the center of the space. “It was custom-made by hand in Italy, and it was quite amazing,” Haw explained. “The panels are imbued with color and the consistency by the process itself with no external spraying or painting.” The opalescent white fiberglass panels were mapped out in Italy at full scale like a giant puzzle and

then exported to the United States where they were assembled.

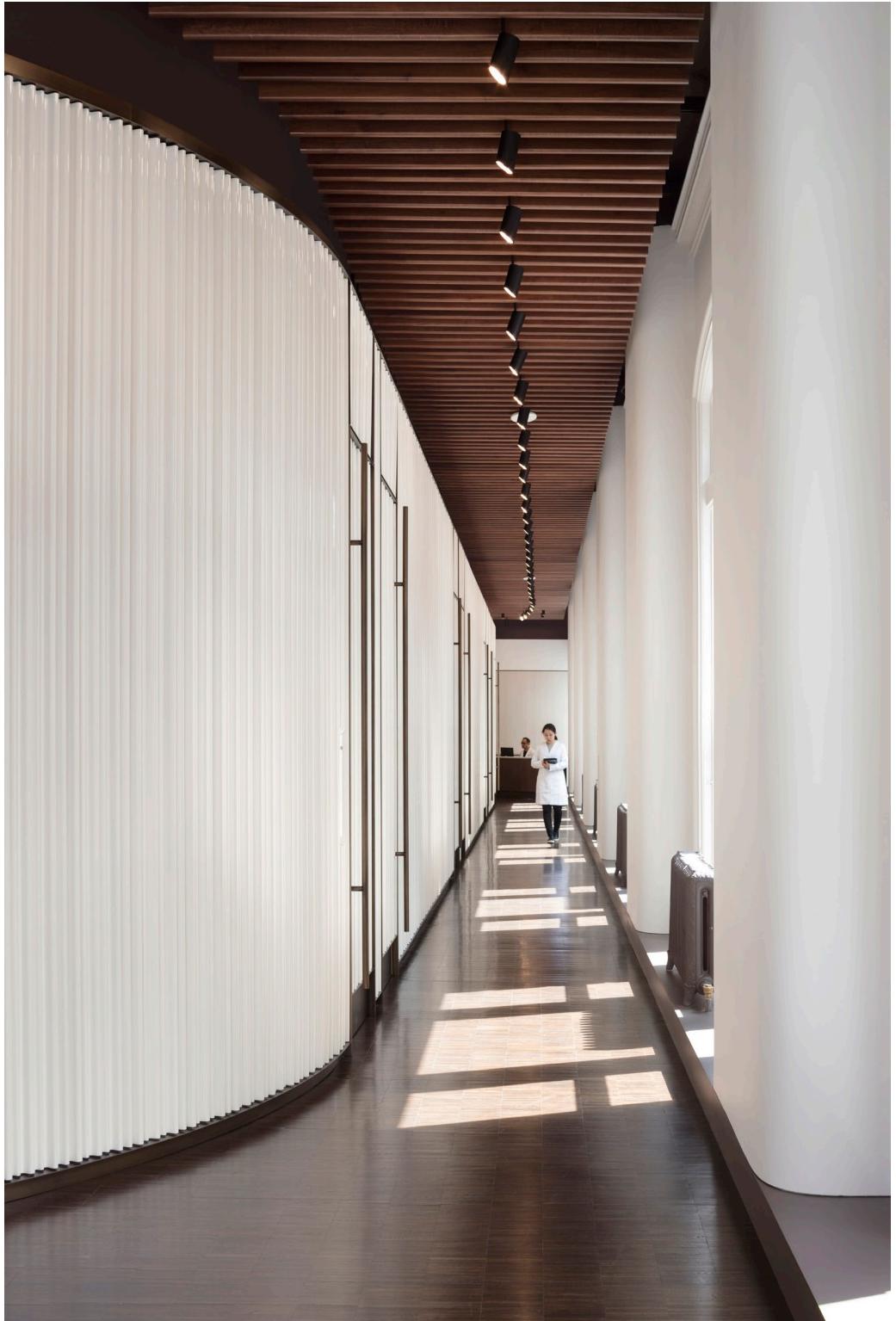
Haw and his team paired the subtle, shimmery white pod with bronze fittings and used the existing industrial dark-wood flooring. Then they lowered the ceiling plane by creating a bespoke wood baffle so that the eye would be drawn up to the edge of the 11-foot-tall pod and then to the sleek wood planks. To continue the airy aesthetic in the enclosed treatment rooms, Haw selected pulverized quartz flooring that is bright and a little sparkly but extremely durable and easy to clean.

To outfit the rest of the office, Haw and Cassina delved into what they felt a wellness space should be: “sumptuous, luxurious, comfortable,” Haw said, where people feel “comforted, but at the same time get a sense of clinical efficiency.” To truly embody those descriptors from wall to wall, Haw and Cassina designed a line of contract sofas, seating, and side tables specifically for the NYDG office that will be commercially available later this year. The furniture is sleek, with unexpected cutouts and an emphasis on smaller love seats, which accommodate one or two persons, rather than long sofas. (You might have a friend with you, but when was the last time you cozied up with random fellow patients? Exactly.) “The way I come at architecture and design is all about the use of the space and lifting the spirits of the people functioning within the spaces—both the clients who are coming in and the employees who are there every day. Timeless elegance was at the forefront of this project, and there was a great attention to detail.”

This attention to detail and creative process make the paradoxical space—open and private, light and dark, comfortable and clinical—look and feel just right.



Albert Vecerka/Courtesy Esto



Left, above: Haw and Paolo Cassina collaborated on comfortable, sophisticated furniture for the reception area. The sofas, chairs, and side tables will be available commercially later this year.

Left, below: Sidec quartz flooring and wallcoverings from Wolf-Gordon keep private treatment rooms bright, but easy to clean. Haw had components fabricated so that the medical supplies fit neatly into the top of the storage unit.

Above: To preserve the light and open layout of New York Dermatology Group's Integral Health and Wellness flagship center on 5th Avenue, architect Brandon Haw situated a fiberglass volume in the center of the office, which contains private treatment rooms.

Home Again



With an assist from psychology, architect George Ranalli reinvents the renovation.

By Heather Corcoran



There's an adage that the greenest building is the one that's already built, but just because we see the potential in existing structures today doesn't mean adaptive reuse was always treated with respect. When New York architect George Ranalli began retrofitting buildings in the 1970s, remodeling was considered the "dowdy cousin" of new, modern architecture, as design historians Sally Stone and Graeme Brooker phrased it in *Rereadings*, their 2004 tome on the topic. But that idea has changed, thanks to the visionary work of architects like Ranalli who have shown the opportunities that can come from giving a space a new lease on life.

"The more beautiful and memorable [something] is, the more you associate your personal memories and experiences with that—that's what fuses together and becomes the lasting recollection and history of a place," said Ranalli, who sees remodeling as more than just a sensible solution for sustainability and economics. For him, reuse is a way to tap into the human need to feel connected to the ebb and flow of history. "It's why we go and take pictures in front of buildings," he explains.

In the decades since his creation of the Ranalli Studio—a multifunctional, multilevel space within a 400-square-foot studio apartment—in 1976 and the groundbreaking Callender School conversion in 1979, Ranalli has created a new visual vocabulary for interior reinvention that has reshaped the very way we understand residential spaces. In many cases, like the recent renovation of two loft spaces in New York City's Chelsea neighborhood into a single custom-tailored home, that means inserting new forms into a "host space," always with a membrane of the original architecture around it.

The result is a layering of public and private functions—all while preserving the qualities of light and openness that attracted people to these historic properties in the first place. For the Chelsea client, Ranalli introduced a "box" with a curved face that supports a lofted sleeping space while housing the bathroom, kitchen, and plenty of storage. That way, he explained, "there's an in-front-of, a behind, and an on-top-of."

The new structure leaves a light-filled double-height living and dining room, where the eye is brought back down to the human scale and "the finer grain of design" through the addition of plywood panels affixed to the wall with an ornamental pattern of stainless-steel screws. "The materials are a second and third layer of visual texture, so that space isn't bland; it's able to sustain a long period of inhabitation," Ranalli said. To further heighten the visual interest and raise the simple material to the level of the items around it, Ranalli has the sheets of Russian birch plywood cut into interlocking panels, joined with a "counterpoint" of thin strips of walnut where they meet. "If it's too simple, it gets boring after a number of years," Ranalli said of the reasoning behind his detailed approach.

The firm arrives at such deeply personal results by starting with a research phase spearheaded by its social scientist, Dr. Anne Valentino, Ranalli's creative partner and wife. Asking pointed questions about their clients' earliest memories of home, the pair are able to create hyper-customized designs that reflect—and facilitate—clients' lifestyles by linking back to the concept of "goodness of fit," the idea that people are just naturally inclined to respond well to certain things. This collaboration has helped Ranalli understand what he described as "the psychological associations



Previous spread: In the sunny living area of a New York loft renovated by George Ranalli Architect, Russian birch plywood provides a backdrop to modernist furniture, including a sofa and club chair by Le Corbusier.

Above: The ceilings in the lofted bedroom provide five-and-a-half feet of vertical space while giving the resident, an avid skier, the feeling of being atop a mountain.

between everyday experience and memory, how the environment accumulates memory and ultimately its history over time."

The firm's individualized approach for the Chelsea client led her to discover a new appreciation of art and design—from the colorful Gaetano Pesce vessels that complement the apartment's pared-down palette to the *Plug-in City* print by Archigram designer Peter Cook. The urbanist concept seems to have presaged the design philosophy of the apartment, only on a citywide scale. "In a way, her whole apartment is sort of plugged into itself," Valentino said. "Spaces within spaces."

Right: "It's a continual layering of space and movement that keeps it interesting, keeps it fresh, and allows for varying degrees of privacy, openness, and intimacy," Ranalli said.

Below: The dining area echoes the same Fior Di Pescò marble used in the kitchen, while plywood appliqués give the custom dining table pride of place.



Judith Rae





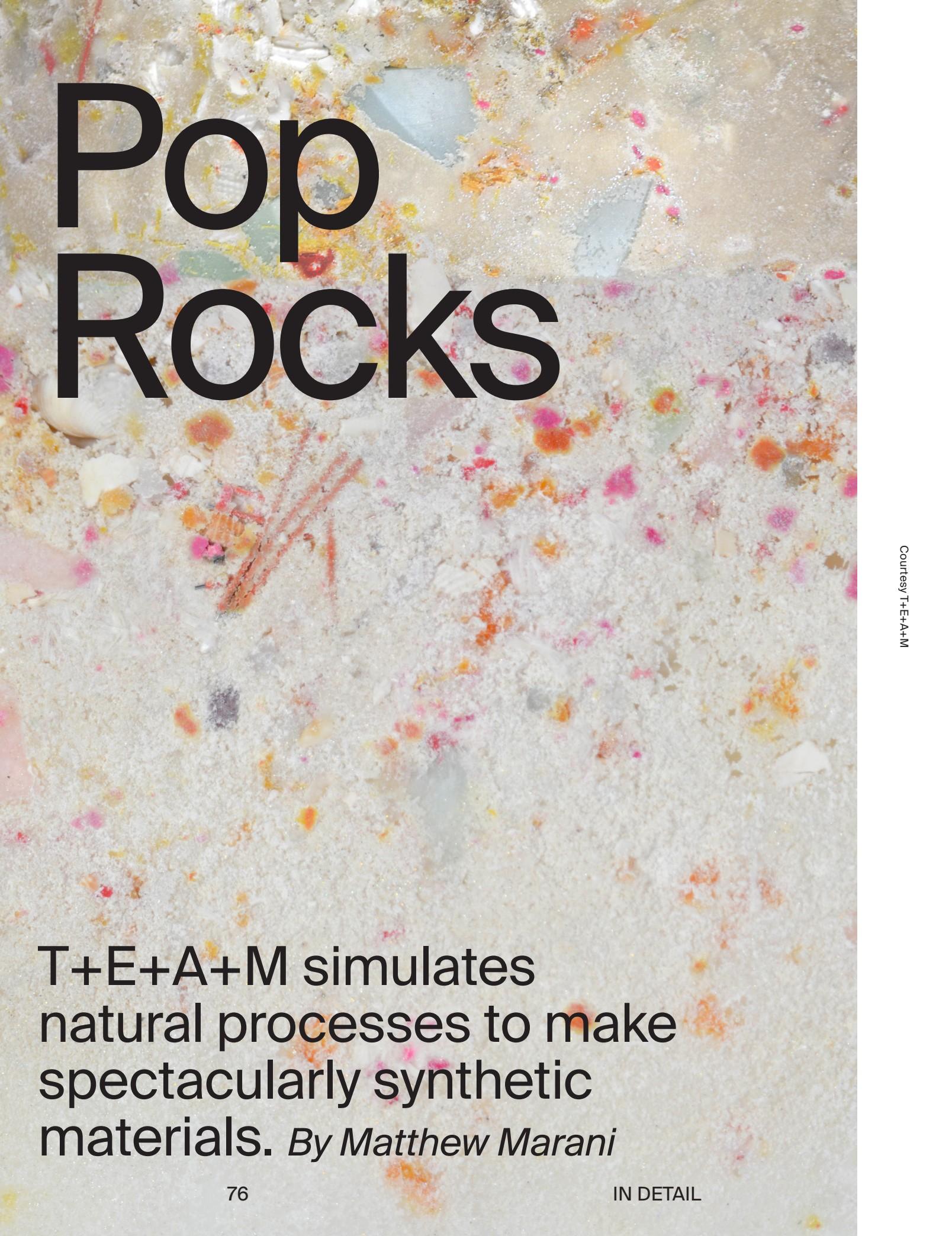
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Pop Rocks



Courtesy T+E+A+M

T+E+A+M simulates natural processes to make spectacularly synthetic materials. *By Matthew Marani*

Wrangling with the issues of pollution and industrial waste, Ann Arbor, Michigan-based collective T+E+A+M is pushing forward with innovative approaches to appropriate and reinterpret the industrial relics of America's Rust Belt. T+E+A+M draws upon the post-industrial landscape—often Detroit—as a source of inspiration, places where disused materials are salvaged, recast, and deployed as architectural tools and stand-alone structures.

Based out of the University of Michigan's Taubman College of Architecture and Urban Planning, T+E+A+M is a collaboration

between architects Thom Moran, Ellie Abrons, Adam Fure, and Meredith Miller. Miller and Moran are developing an innovative construction material they call "Post Rock." Post Rock is a lab-made re-creation of the naturally occurring plastiglomerate—a relatively new geological substance composed of discarded plastic, sedimentary granules, and other debris. The team simulates this process and studies how to build architectural forms from the agglomerated matter. The inherent durability of petrochemical polymers and sedimentary products strengthens the case for their use in construction.

Courtesy T+E+A+M

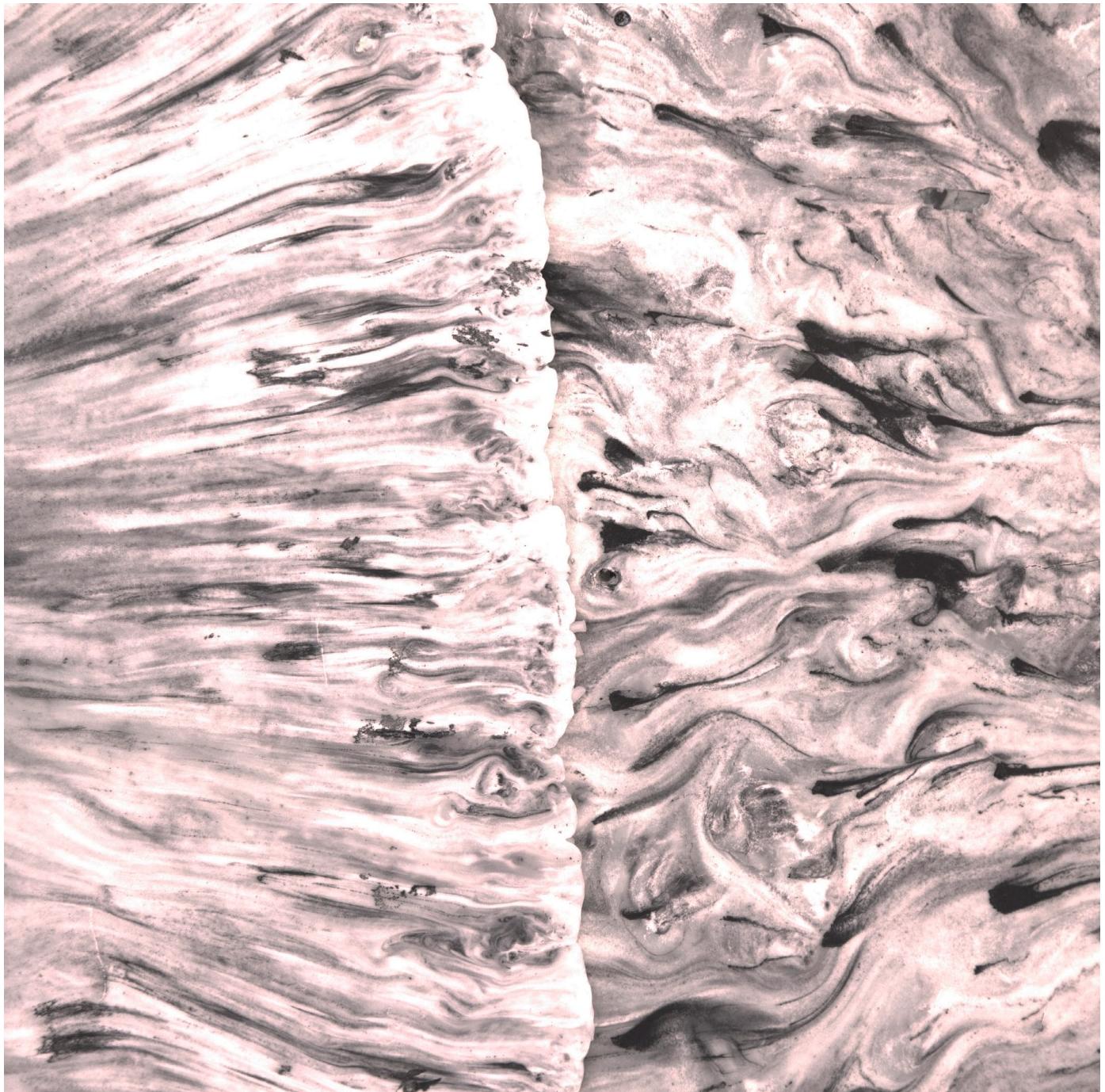


Left: T+E+A+M, formed by architects Thom Moran, Ellie Abrons, Adam Fure, and Meredith Miller creates plastiglomerate. These "Post Rock" creations can be made from a broad range of waste.

Below: Urban Beach is a type of Post Rock consisting of sand, seashells, water bottles, flotation devices, and other beach detritus

Courtesy T+E+A+M





Left: Plastic Sunrise is a digitally rendered architectural work composed of Post Rock type, Urban Beach.

Above: T+E+A+M is looking to develop a patent for Post Rock as an innovative form of facade and interior cladding.

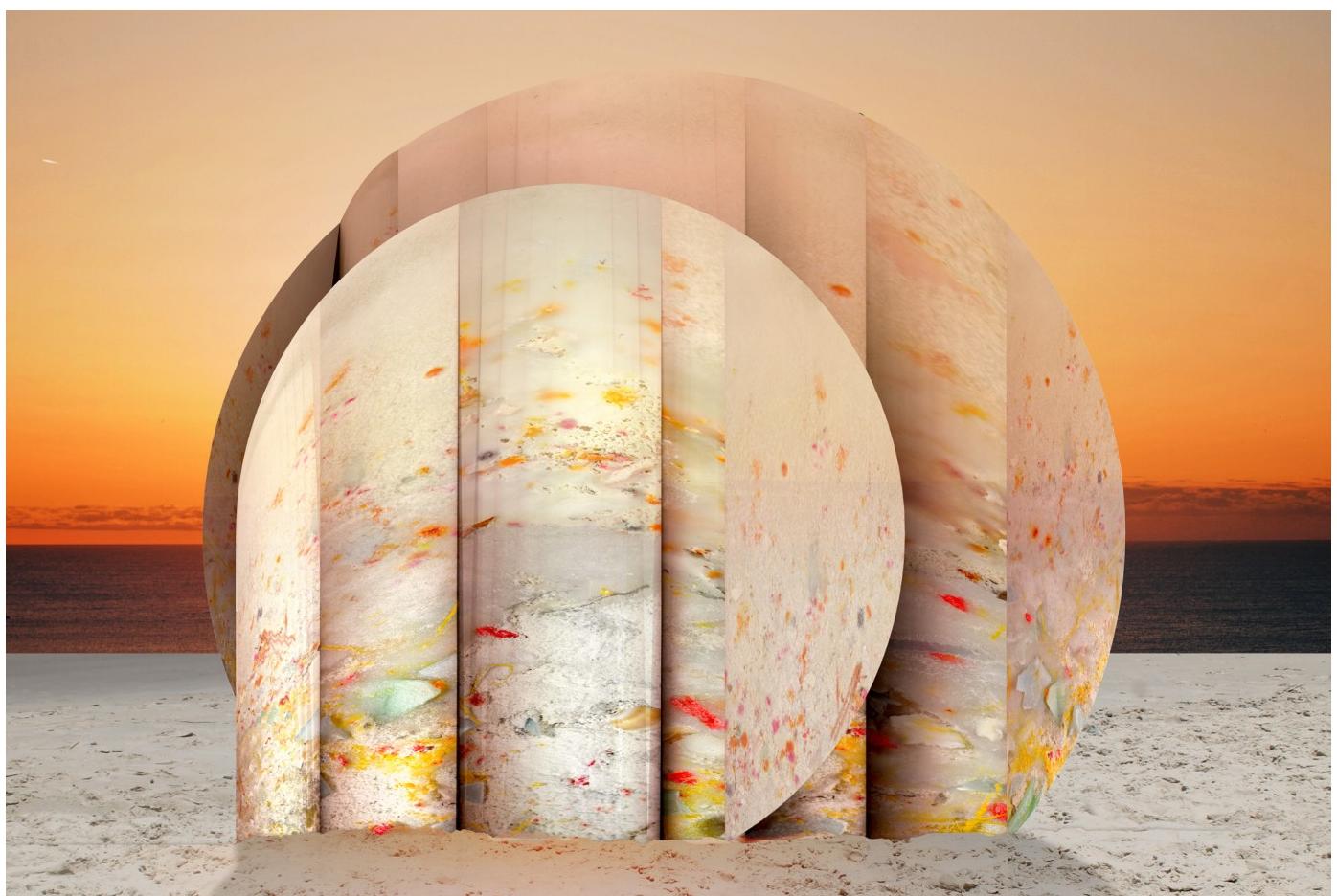
Courtesy T+E+A+M



Post Rock consists of a mix of polymer and inorganic sources. The recycled product is formed either *in situ* where the materials are stacked and thermocast, or as “clastic,” which derives its cylindrical shape from rotational thermoforming conducted in the lab. Through three speculative design projects envisioned with digital rendering, Miller and Moran have upscaled their Post Rock prototypes into architectural works. Three categories—Urban Beach, Agribusiness, and Suburban Domestic—are composed of three distinct mixes of polymers and inorganic sources.

Unveiled at the 2017 Designing Material Innovation Exhibition at California College of the Arts, the Clastic Order is a “new architectural order” fabricated from stacked and thermocast Post Rock. By casting the recycled material to create monolithic columns, T+E+A+M utilizes a process similar to a slip-forming technique that entails the constant pouring of materials, creating new layers of structure. T+E+A+M described this casting process as one “based on material behavior under heat and gravity,” allowing for each monolith to possess multiple physical characteristics reflecting the ratios of components, colors, and textures found in each cast.

Courtesy T+E+A+M



Left: “In Situ” Post Rock is stacked and thermocast, displaying its component materials.

Below: “Clastic” Post Rock is subject to rotational thermoforming, creating a cylindrical form and marble-like finish.



Above: T+E+A+M envisions industrial ruins as a resource to be tapped and recycled. The Detroit Reassembly Plant cannibalizes its theoretical context, the abandoned Packard Plant.

Right: Post Rock can be created through a process similar to slip-forming, allowing for a single column to possess multiple visual characteristics.



The utility of the Clastic Order as a construction technology is yet to be fully tested. However, Moran hopes that it can be strengthened to fully merge the compositional with the decorative and structural in the spirit of the Roman arch. He views this approach as a radical solution that envisions remanufactured waste products as a tappable and nearly unlimited resource of “building material similar to iron and concrete.”

T+E+A+M has other ongoing projects like the Clastic Order that demonstrate promising decorative and structural uses of these refashioned industrial leftovers. The group is currently researching the potential scaling-up of their techniques, and the development of a patent covering the use of their plastic-based materials as a form of facade and interior cladding. Moran acknowledged that while these approaches are wholly plausible, they will require testing and research.



Above: Clastic Order is a “new architectural order” fabricated from stacked and thermocast Post Rock with potential structural utility.

Right: T+E+A+M unveiled Post Rock at the 2017 Designing Material Innovation Exhibition at California College of the Arts and will continue to host lectures and panels on the product.

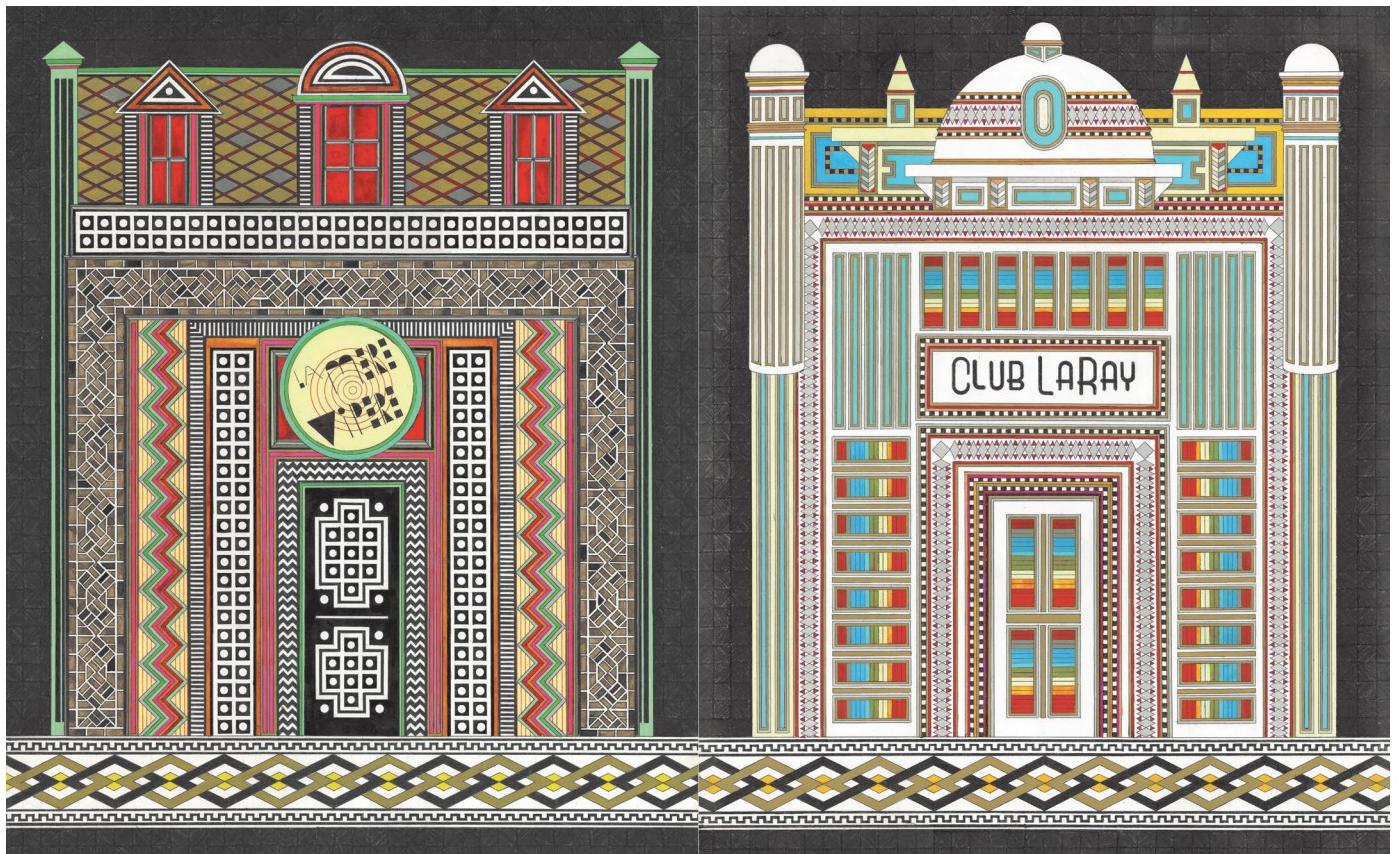
Courtesy T+E+A+M





Blazing Star and *Killer Dyke*, 2012.

Illustrated Identity



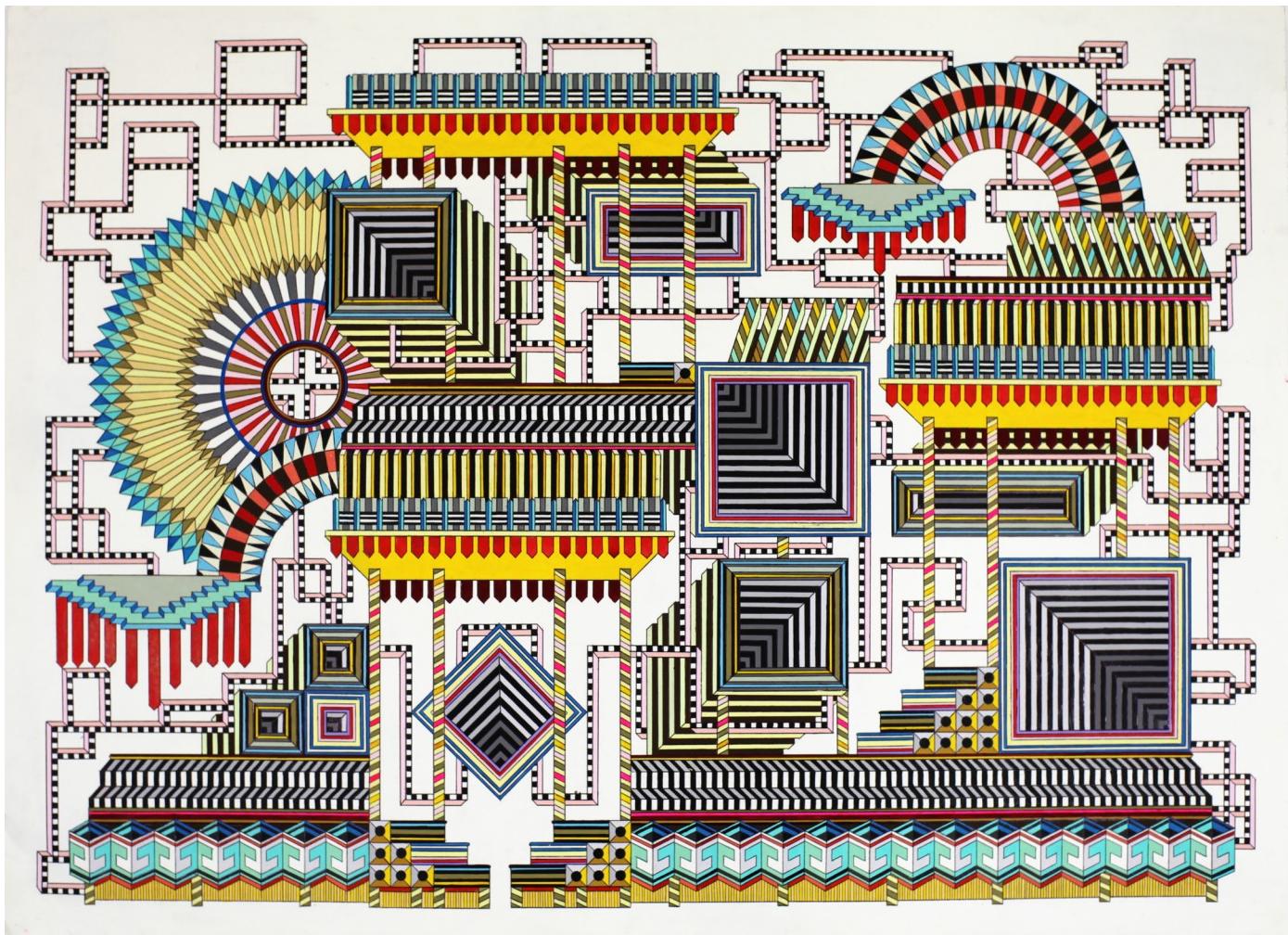
La Mere Vipere and *Club LaRay*, 2012.

Chicago-based illustrator Edie Fake's colorful architectural drawings explore the concept of queer spaces. In his work, identity, gender, and sexuality are metaphorically depicted through architectural elements, both real and imagined. This series is currently on display at the Museum of Arts and Design as part of the *Surface/Depth: The Decorative After Miriam Schapiro* exhibition, on view through September 9.



JANE and *The Night Baths*, 2012.





Sugar in the Tank, 2015.

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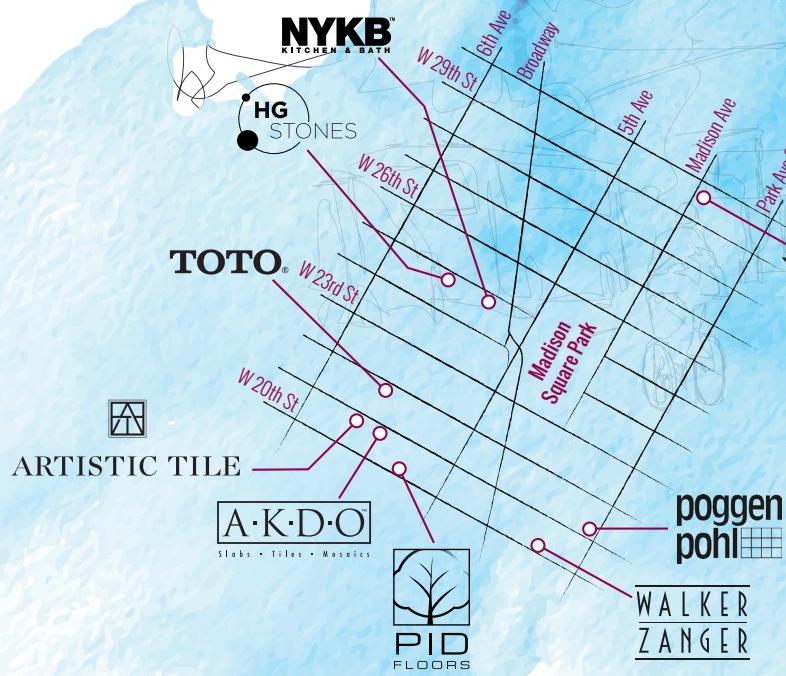
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Michael Webb

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Thirty architects share their own houses in the recently published tome *Architects' Houses* by AN contributor Michael Webb. Here, we share six of the diverse interiors that offer an in-depth look at what architects design when they design for themselves.



Sheep-Shearers' Quarters, Bruny Island, Australia, by John Wardle. A meticulously detailed house on a remote island was inspired by the rural vernacular and is part of a working sheep farm.

Baan Naam, Venice, California, by Kulapat Yantrasast. The Thai-born architect mastered the art of concrete construction and put it to good use on the rear wall of his own house.

Iwan Baan





House of the Poem of the Right Angle, Vilches, Chile, by Smiljan Radić. An espino wood sculpture by Marcela Correa hovers beneath the skylights of a house at the foot of the Andes.





Paul Warchol Photography

Tower House, Ulster County, New York, by Peter and Thomas Gluck. Living spaces are cantilevered from a stack of three bedrooms to command sweeping views over the treetops.

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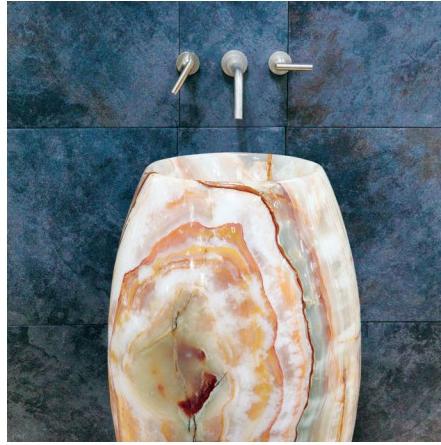
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Mireia Gallego, Laura Migueláñez,
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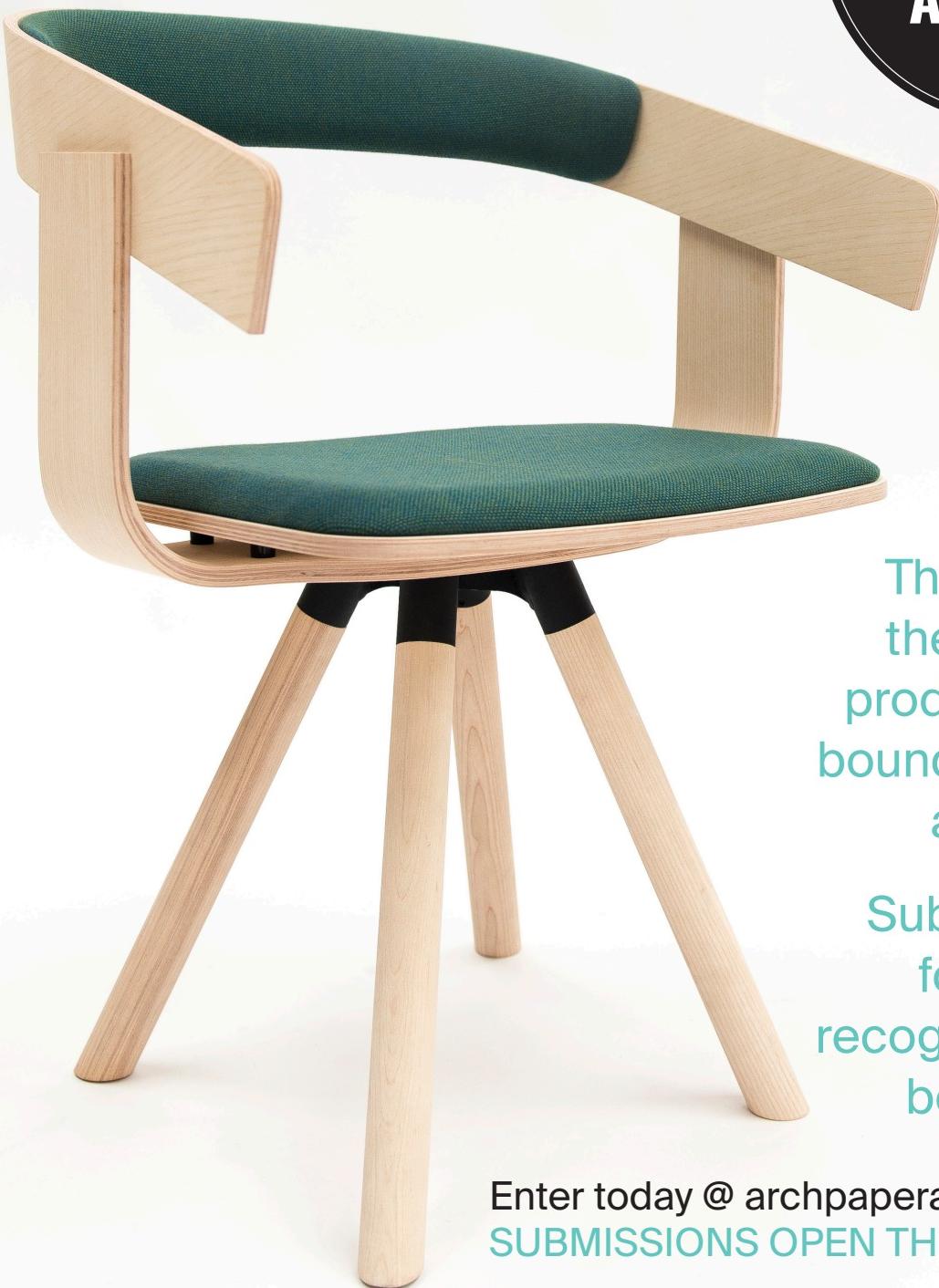
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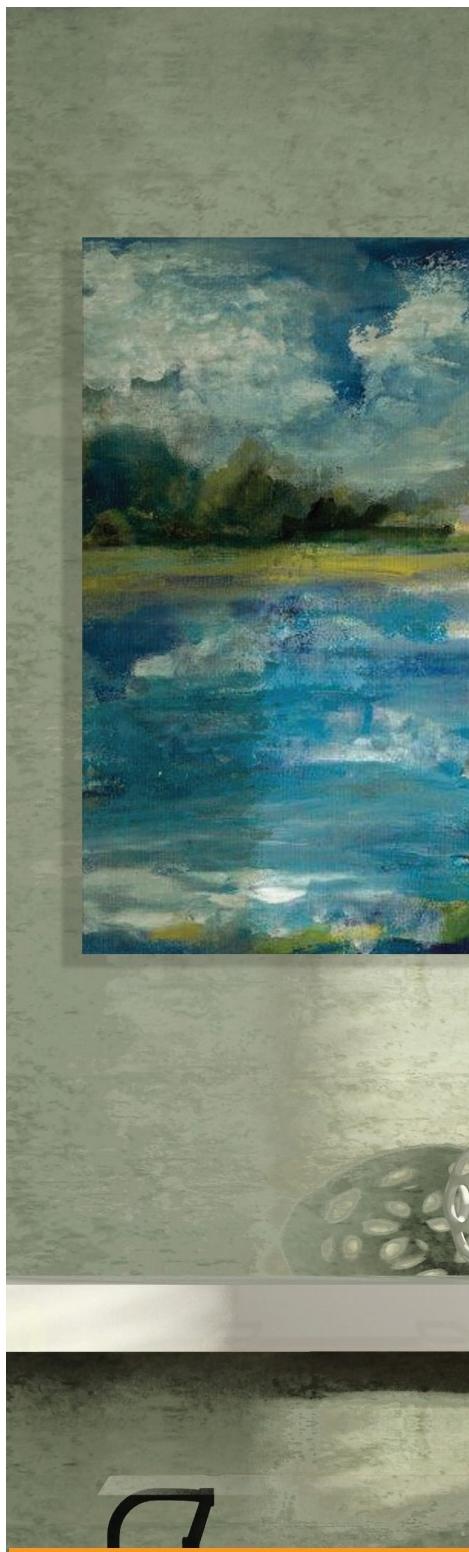
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